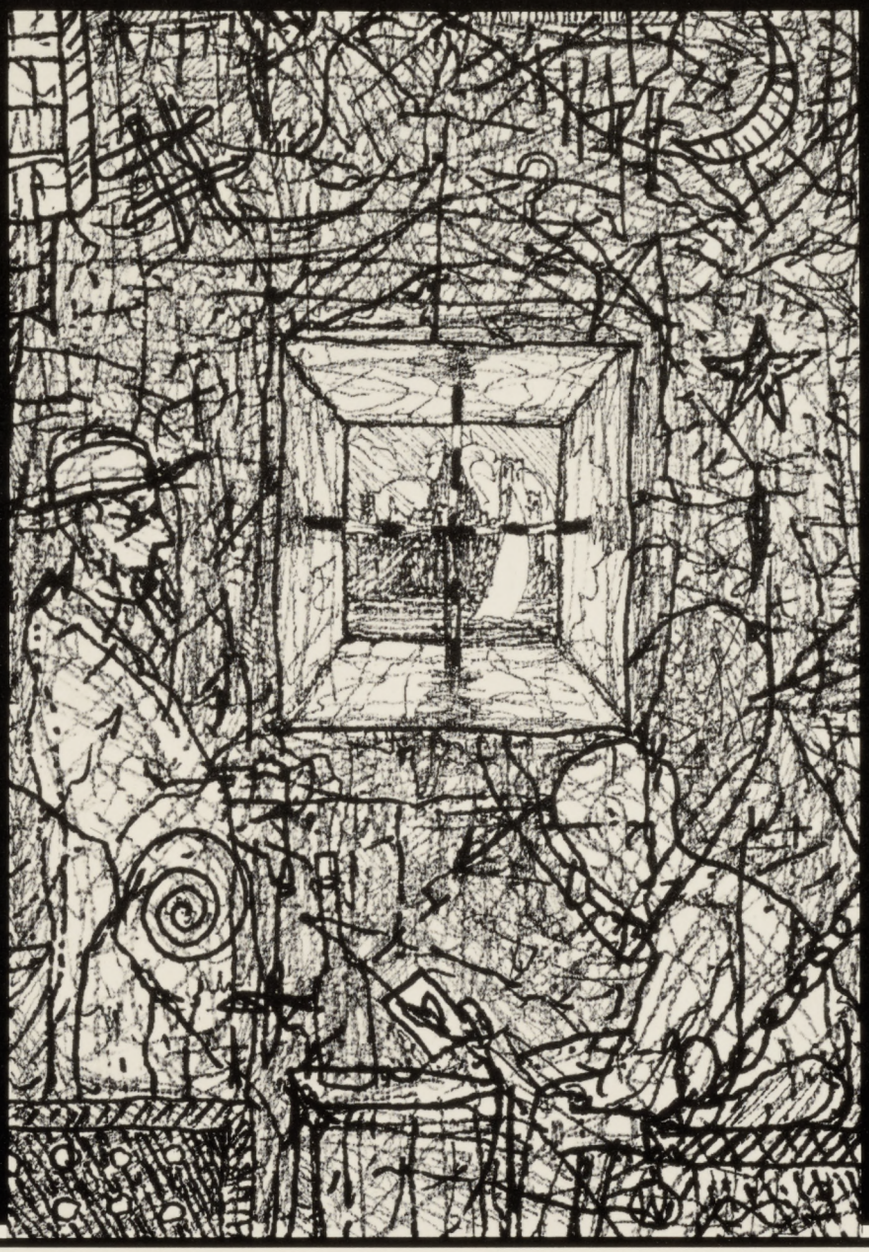
CANYON CINEMA



CANYON CINEMA

SUPPLEMENT TO CATALOG 5

2325 Third Street, Suite 338
San Francisco, California 94107
(415) 626-2255

MONDAY–FRIDAY 10–5

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. A $3 donation is requested to help defray the publishing costs of the catalog.

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Dominic Angerame
Michael Wallin

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TERMS OF RENTAL

• The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

• If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

• For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

• For an audience over 500 the regular rate is doubled.

• Unless otherwise marked, titles listed are available to theaters and other commercial film outlets (cable T.V., etc.) for a SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film-users. For more than one showing, consult with Canyon Cinema or the filmmaker.

• No films are sent overseas for rental due to Customs' policies regarding film.

TERMS OF SALE

• Canyon Cinema actively seeks inquiries concerning print sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. We invite purchasers to contact us for further details.

HOW TO BOOK A FILM

• Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

• Invoices for film rentals must be paid within 30 days or a 1.5% surcharge will be added to the original invoice.

AVAILABILITY OF PRINTS

• Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

TERMS OF CANCELLATION

• Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office **no later than 4 WORKING DAYS prior to OUR SHIPPING DATE.** Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences the other film users.

SHIPPING AND HANDLING OF PRINTS

• Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.

• Renters are required to return films **POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE**—excluding United Parcel Service or Post Office holidays.

• A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

• Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

PREVIEW

• Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid $5 fee is charged per film to cover handling expenses.

CARE AND LIABILITY FOR PRINTS

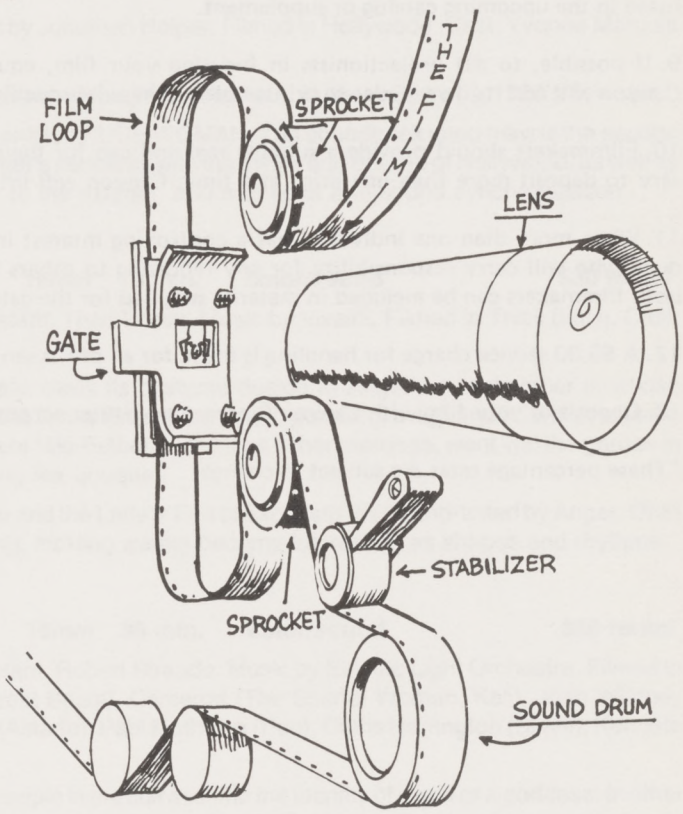
- Prints are carefully inspected and repaired if necessary following each use.
- **YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.**
- Any damage to a print in the user's possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.
- Please put a note in the film can of damage to a film.
- Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would afford any work of art. Remember, many of the films exist only as single prints.
- **Exhibitors must accept sole liability for print loss.**
- Exhibitors are solely liable for legal expense due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editor/viewers as they are easily scratched by these devices.

NOTES ON PROJECTION

- Pre-test the projector; keep short reel of easily replaceable film stock on hand for this purpose. REMEMBER: Prints rented from Canyon Cinema—and other distributors—are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users—as well as our handling of your future requests.

- CLEAN THE FILM GATE with a soft brush before threading the film.
- Check for correct loop, proper sound level, and see that the picture is squared on the screen.
- After showing film, REWIND CAREFULLY ONTO ORIGINAL REEL PROVIDED WITH THE FILM, HEADS OUT!
- TAPE DOWN HEAD LEADERS. Failure to tape down the leader results in binding, cinching and tearing of the film.
- REPLACE IN ORIGINAL CAN.
- FOCUS—The best friend a sharp-eyed audience ever had: a projectionist who has an inexpensive pair of binoculars. Focusing in this manner considerably alleviates the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.



PROJECTION SPEED

- Unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24 fps" when required; otherwise normal projection is at "silent speed"—which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.
- 8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by ¼ inch tapes.
- In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.

FILMMAKER'S AGREEMENT

1. Canyon Cinema distributes both Super 8 and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we must stress is that all films submitted must be prints that are, insofar as possible, free of splices.

2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use or recall, subject only to prior commitments.

3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.

*4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmaker, 35% to Canyon. Canyon Cinema will contact the filmmaker in case of any special rental requests or purchase inquiries.

5. Filmmakers are accounted to only on request.

6. State specifically the rental desired, keeping in mind that the usual rate is $1.00 to $2.00 per minute of running time.

7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description or synopsis of the film or the filmmaker's intent, and selected reviews or comments on the film or the filmmaker's work in general. Filmmaker should state the category in the subject index to which the film pertains (may be more than one category). Canyon Cinema's catalog is kept up-to-date by means of printed supplements published periodically.

8. Dues are $15.00 per year per filmmaker and are payable every March 1st. A portion of the dues pays for film descriptions listed in the upcoming catalog or supplement.

9. If possible, to aid projectionists in focusing your film, equip each print with SMPTE or other figured focusing leader. Canyon will add its own leader to prints unless otherwise specified.

10. Filmmakers should provide a suitable reel and can for their film when depositing a print for distribution. It is not necessary to deposit more than one print at a time; Canyon will inform the filmmaker when it is advisable to make extra prints.

11. When more than one individual has a controlling interest in the film, accounting will be made in the name of *one* individual, who will carry responsibility for any reporting to others having an interest in the film's distribution. Printed credit to both filmmakers can be included in material supplied for the catalog.

12. A $5.00 service charge for handling is made for all prints sent out for preview as requested by the filmmaker.

13. Deposit of your film with Canyon Cinema constitutes acceptance of the Filmmaker's Agreement.

*These percentage rates are subject to change.

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work. The filmmakers are listed alphabetically; all descriptions and graphics were provided by the filmmakers.

ANGER, Kenneth

FIREWORKS (1947) **16mm 15 min. b&w/sound** **$36 rental**

Concept, direction and editing by Kenneth Anger. Camera assistant: Chester Kessler. Music by Respighi. Filmed in Hollywood. Cast: Kenneth Anger (Dreamer), Gordon Gray (First Sailor), Bill Seltzer (Second Sailor).

In FIREWORKS I released all the explosive pyrotechnics of a dream. Inflammable desires dampened by day under the cold water of consciousness are ignited that night by the libertarian matches of sleep and burst forth in showers of shimmering incandescence. These imaginary displays provide a temporary release. A dissatisfied dreamer awakes, goes out in the night seeking a "light" and is drawn through the needle's eye. A dream of a dream, he returns to a bed less empty than before.

"FIREWORKS comes from that beautiful night from which emerge all the true works. It touches the quick of the soul and this is very rare."—Jean Cocteau

"The dream of aggression has as its target not only Anger himself, but the external society which acts as omnipotent repressive force. Thus in its inconography of matches, Christmas trees and roman candles, it satirizes social institutions in the manner of Bunuel's L'AGE D'OR. As Anger has ironically put it: 'This flick is all I have to say about being seventeen, the United States Navy, American Christmas and the Fourth of July.' "—Lucy Fischer, *A History of the American Avant-Garde Cinema*

PUCE MOMENT (1949) **16mm 6-1/2 min. color/sound** **$12 rental**

Concept, direction, camera and editing by Kenneth Anger. Music by Jonathan Halper. Filmed in Hollywood. Cast: Yvonne Marquis (Star).

"A lavishly colored evocation of the Hollywood now gone, as shown through an afternoon in the milieu of a 1920's film star.

"PUCE MOMENT is a fragment from an abandoned film project entitled PUCE WOMAN. The soundtrack used here is the second one; the first was the overture to Verdi's *I Villi*. The film reflects Anger's concerns with the myths and decline of Hollywood, as well as with the ritual of dressing, with the movement from the interior to the exterior, and with color and sound synchronization . . ." —Marilyn Singer, The American Federation of Arts

EAUX D'ARTIFICE (1953) **16mm 13 min. color/sound** **$30 rental**

Concept, direction and editing by Kenneth Anger. Camera assistant: Thad Lovett. Music by Vivaldi. Filmed in Tivoli (Italy). Cast: Carmila Salvatorelli (Lady).

"EAUX D'ARTIFICE, featuring a circus dwarf Anger met in Italy, owes its costume design to Anger's grandmother in whose costumes he as a boy loved dressing up. Anger calls the Lady in the film 'a Firbank heroine in pursuit of a nightmoth,' which allusion P. Adams Sitney traces to Ronald Firbank's novel *Valmouth* 'where Niki-Esther, at the time of her marriage, went into the garden in pursuit of a butterfly, dressed in her wedding gown and carrying her bouquet.'

"The film was shot in black & white and printed through a blue filter and the Lady's 'Fan of Exorcism' was hand-tinted by Anger. Of all his works, this is perhaps the most abstract; the rushing, flowing, trickling waters become interesting as shapes and rhythms." —Marilyn Singer, The American Federation of Arts

INAUGURATION OF THE PLEASURE DOME (1954) **16mm 38 min. color/sound** **$80 rental**

Concept, direction and editing by Kenneth Anger. Camera assistant: Robert Straede. Music by Electric Light Orchestra. Filmed in Hollywood. Cast: Samson de Brier (Lord Shiva, Osiris, The Great Beast), Cameron (The Scarlet Woman, Kali), Joan Whitney (Aphrodite), Katy Kadell (Isis), Renata Loome (Lilith), Anaïs Nin (Astarte), Paul Mathison (Pan), Curtis Harrington (Slave), Kenneth Anger (Hecate), Peter Loome (Ganymede).

The film is derived from one of Crowley's dramatic rituals where people in the cult assume the identity of a god or a goddess. In other words, it's the equivalent of a masquerade party—they plan this for a whole year and on All Sabbath's Eve they come as gods and goddesses that they have identified with and the whole thing is like an improvised happening.

This is the actual thing the film is based on. In which the gods and goddesses interact and in THE INAUGURATION OF THE PLEASURE DOME it's the legend of Bacchus that's the pivotal thing and it ends with the God being torn to pieces by the Bacchantes. This is the underlying thing. But rather than using a specific ritual, which would entail quite a lot of the spoken word as ritual does, I wanted to create a feeling of being carried into a world of wonder. And the use of color and phantasy is progressive; in other words, it expands, it becomes completely subjective—like when people take communion; and one sees it through their eyes.

"A highly ingenious Chinese torment!"—Jean Cocteau

KUSTOM KAR KOMMANDOS (1965) **16mm 3-1/2 min. color/sound** **$10 rental**

Concept, direction and editing by Kenneth Anger. Camera assistant: Arnold Baskin. Music by the Parris Sisters. Filmed in San Bernadino. Cast: Sandy Trent (Car Customiser).

Pygmalion and his machine mistress.

"To the soundtrack of 'Dream Lover' a young man strokes his customized car with a powder puff.

"KUSTOM KAR KOMMANDOS was originally to be an eight part, 30 minute film which Anger describes as 'an oneiric vision of a contemporary American (and specifically Californian) teenage phenomenon, the world of hot-rod and customized cars.' Anger made the episode presently shown as KUSTOM KAR KOMMANDOS to raise funds to finish the film, but was unable to do so and the project was abandoned."—Marilyn Singer, The American Federation of Arts

All films also available from the Film-Makers' Cooperative, New York City.

ANGERAME, Dominic

FLUSH IT! (1969) **16mm 1 min. b&w/sound** **$5 rental**

The intimate tale of a plumber's daughter.

I'D RATHER BE IN PARIS (1982) **16mm 16 min. b&w/color/silent (18fps)** **$35 rental**

A representation of the transition of change that occurred having moved to San Francsico from Chicago, 1979. Essentially the film is an amalgamation of somewhat timeless components, and a transformation of common images into poetic visions. Since I feel that one's environment definitely affects perceptions and emotions, I could not help but wonder what effect Paris might have. Special appearances by Wim Wenders (filming HAMMETT) and Vincent Minnelli.

"I'D RATHER BE IN PARIS depicts the filmmaker's visual concern with his physical environment by autobiographically exploring his alternatives: Chicago, San Francisco, and the editing room itself. These urban explorations tend to concentrate on high-speed assemblages of cityscape abstractions. Initially the images seem familiar, then gradually grow to take on unexpected significance. This transition, from everyday-object into architectural talisman, results from Angerame's obsessive and unique attention to detail, as well as a whimsical sense of juxtaposition. The blue bolts atop a San Francisco fire hydrant become just as relevant as the skyline's impressive Transamerica pyramid. A man-hole cover, rather than a tourist's landmark, tells us this is Chicago.

"Sprawling masses of concrete, plastic and steel seem to have captured the earth. Nature threatens only with the icy cold waves of Lake Michigan and an apocalyptically red sunset. Humans, for the most part hauntingly innocuous, are reduced to soul-less, miniscule organisms. Simultaneously random, repetitious, and absurd, their activities, e.g., shoveling snow and marching in a parade, resemble those of amphetiminized rats in their proverbial maze. Even a Wim Wenders on-location film-shoot appear to be nothing more than men and equipment, standing around waiting.

"Only the editing room serves as sanctuary. It is here that some semblance of order and tranquility resides. The camera pans the studio, with its by-now well established attention to detail. But it too is drawn to the outside world . . . the chaos, the confusion, the overwhelming massiveness. Light shifts dramatically, and through the window we glimpse a final image of this industrio-mechanized age the filmmaker so readily fears and transforms."— Roger Nieboer

Also available from the Film-Makers' Cooperative, New York City.

See photo page 5.

THE MYSTERY OF LIFE (as discovered in Los Angeles) (1982)
16mm 3 min. b&w/sound **$10 rental**

"If you have to beg, or steal, or borrow, Welcome to Los Angeles, City of Tomorrow."—Phil Ochs, to whose memory this film is dedicated.

First impressions of LA, Forest Lawn Cemetery, the Tropicana Motel, and the sandy beaches of Venice and Long Beach.

Also available from the Film-Maker's Cooperative, New York City.

See photo page 5.

SAMBHOGA-KĀYA (1982) **16mm 6 min. b&w/silent** **$20 rental**

"Sambhogakāya (Longs.spyod.rdzogs sku) means enjoying the wealth of the Five Certainties which are Certain Place, Certain Teacher, Certain Retinue, Certain Time, and Certain Teaching. The Certain Place is the Universe, Certain Teachers are the five Buddhas, Certain Retinue are not ordinary people, Certain Time is perpetual, continuous teaching of the Dharma, Certain Dharma Teaching is the Mahayana Doctrine."—Thinley Norbu, *The Small Gold Key to the Treasure of the Various Essential Necessities of General and Extraordinary Buddhist Dharma*

"Sambhoga-Kāya describes a body that enjoys the wealth of purified visions. Herein dwells the enlightened one while embodied in superhuman form. This is the first reflex on the heavenly planes and represents phenomenal appearances. It is the essence of the mind, the celestial state and the divine body of perfect endowment. The 'mind being' as the uncreated and of the voidness, vacuous, ready to reach the point of Dharma-Kāya, which is the primordial essence."—Evans-Wentz, *Tibetan Book of Liberation*

Although purists in the study of Tibetan Buddhism, and its teachings might think my use of the term Sambhoga-Kāya to be sacrilegious as a title for this piece, I feel that it is the only way in which to express the effect of the work. The path takes many forms and manifests separately with each, and this is my awareness of such a state as Sambhoga-Kāya.

This film work lay dormant for many years, until just recently when discovered among a roll of forgotten films. The original project began with great effort. While shooting a half hour film of Ram Dass speaking in Chicago, the Eclair jammed and the loop was lost, unknown to me. Since there are not accidents in the universe, this work was created through me, without interference, resulting in the joy of spontaneity, and fulfills the desire of the original intention, manifesting itself in the mystical formless appearances.

Shown: No-Nothing Cinema, San Francisco, 1983.

Also available from the Film-Makers' Cooperative, New York City.

CHICAGO KITABU (1983) **16mm 12 min. b&w/color/sound $25 rental**

A collection of footage captured between the years 1970 and 1979 representing a visual notebook of sorts; a Chicago diary explored in multi-layered superimpositions. Unlike some of my previous films, where the techniques were explored and created in the camera, CHICAGO KITABU was entirely composed on the editing bench in the setting up of separate A, B and C rolls.

Since most of the footage was more than a decade old, I was faced with the task of editing solely by memories and recollections of how life was in Chicago during that time reference. The displacement of events and the proper placement of the superimpositions create a mood and feeling of those days long since past. The result is a transformation of a diary; sequential order is eliminated and a freedom to re-create, in the same sensory way the brain recalls visual memories, is achieved.

HONEYMOON IN RENO (1983) **16mm 4 min. color/sound $10 rental**

I was hoping to strike it rich on our honeymoon in Reno. In a way I did, seeing that the camera was filled with very rich imagery in recording this visual journal of our brief visit. The soundtrack is a creation of Katie Steinorth who translated the Buddhist chant of "Om Ma Ni Pad Me Hum" into the words of "Oh, Money Bring Me A Home."

VOYEURISTIC TENDENCIES (1983) **16mm 20 min. b&w/silent $45 rental**

An extremely graphic study of the "Art" of surveillance and voyeuristic cinematography, as seen through this Roman eye.

See photo page 5.

ARLYCK, Ralph

AN ACQUIRED TASTE (1981) **16mm 26 min. color/sound $55 rental**

A hilarious, incisive look at America's obsession with success.

"AN ACQUIRED TASTE is only 26 minutes long, but it is a feature-length delight . . . This is a loving, funny movie."—Vincent Canby, *New York Times*

A filmmaker turns 40 and casts a wry look back at the school, work, and media influences which have shaped his life through four decades. A peek just behind the smile of self-congratulation.

Awards: Ann Arbor, First Prize; San Francisco International Film Festival, First Prize (category), Silver Award (entire festival); Seattle, "Best Live Action Short"; Santa Fe, "Best Short Documentary"; New York Film Festival; Filmex; PBS; Prix Italia; Edinburgh; Toronto; Popoli; Sidney; N.Y. Expo; Flaherty.

See photo page 6.

ATTANASIO, Robert

LENSOUND (1976) **S8mm 4 min. color/sound (18fps) $20 rental**

LENSOUND consists of a pure sound-image. It uses the microphone and the lens surface of a sound camera together, as a percussive instrument. The central image is the source of the sound.

Awards: 10th Annual Ann Arbor 8mm Film Festival, top cash prize; Toronto Super 8mm Film Festival, 1979.

BURN THE SCREEN (1979) **16mm** **4 min.** **color/sound** **$20 rental**

Technical assistance: Pola Rapaport.

I consider this film to be a conceptual documentary which proves that if a picture is worth a thousand words, that picture is at least 999 words too long. The proliferation of images has gone far enough. BURN THE SCREEN consists of one continuous shot depicting the beginning and end of cinema simultaneously.

BALDEWICZ, Bill

AREA PREDICTOR (1983) **Reg8mm** **7 min.** **color/silent (24fps)** **$10 rental**

Production assistance by Janis Crystal Lipzin.

This film, shot with the aid of a 5-cent item from an army surplus store, subtly illustrates the aerial extent of contamination by radioactive materials expected from small nuclear weapons—up to 1 megaton (1 MT) bombs. Before it became surplus, the 5-cent "area predictor" was intended for use as an overlay on military maps. The film, too, uses maps along with camera-leak "blasts" to suggest nuclear warfare.

Filmmaker's additional note: The film alludes to the often overlooked fact that the greatest damage likely to result from nuclear-power industrial accidents is not direct destruction of life and property, but rather, extensive land and water contamination by low, but unsafe, levels of radioactivity. The same statement may also be true for nuclear weapons exploded in areas of low population.

See photo page 11.

BELLOCCHIO, Marco

FIT TO BE UNTIED (1975) **16mm** **105 min.** **b&w/sound** **$150 rental**

Part One: "Three Stories" 55 min. $80 rental

Part Two: "No One or Everyone . . ." 50 min. $80 rental

A film by Silvano Agosti, Marco Bellocchio, Sandro Petraglia, and Stefano Rulli. The internationally-acclaimed documentary presenting a different approach to "mental illness" and mental retardation. FIT TO BE UNTIED has been highly praised by Dr. R.D. Laing.

Earning top prizes at film festivals in Berlin, Locarno, and Nyon, FIT TO BE UNTIED presents an absorbing study of the effects of forced institutionalization on those deemed mentally ill or deficient. Refusing to simply linger on cases of mistreatment or neglect, the film examines alternatives to institutional care, and comes out in favor of the "democratic psychiatry" movement which succeeded in changing Italian mental health legislation with the closing of mental hospitals in 1978.

FIT TO BE UNTIED is divided into two 50-minute parts. The first part is about Paolo, Angelo, and Marco, three adolescents of different backgrounds who have re-entered mainstream society. The second half focuses on mental patients who have made significant steps to recovery, or have recovered, by living and working in the community. It makes a strong case for community rehabilitation. An especially moving sequence involves "mentally retarded" men given a chance to work in a factory. The understanding foreman makes the astute remark that humans are group animals, with a need to belong. In this situation the formerly institutionalized patients have made enormous strides. The unusual character of this social reintegration project is that it was carried out by the local government together with the entire community of Parma (Italy). The project was neither started nor conducted by psychiatrists. Rather than anti-psychiatry it involves going beyond psychiatry altogether.

"The declared purpose of this extraordinary film is to show that incarceration of the 'mentally ill' is a crime, that 'mental illness' has social origins, and consequently that society is obliged to repair the damage it has caused. This would mean naturally the abolition of the mental hospitals, those terrible places, where patients are confined with the unconfessed goal of making them definitely and irreparably crazy . . ."— Alberto Moravia, Rome

"One must understand that what is called 'mental illness' is a form of defense or protest against the general injustices committed against this economic class. There are fascinating documentations of this in the film—for example, the young 'retarded' men, formerly institutionalized, who work normally in a factory, understood and loved by their former workers . . . Just as fascinating is the testimony of Paolo, twelve years old, as he narrates with wonderful spontaneity the anecdotes of his experience . . ."—Diego Galan, Madrid

"FIT TO BE UNTIED is a brave, patient, and fascinating film. It is very much worth seeing and discussing."—Susan Sontag, New York

Awards: Best Film of the Year: Italian Film Critics Association, Rotterdam Film Festival, Catholic Film Office; Special Jury Prize: Berlin Film Festival, Nyon Film Festival.



Photo: S. Headley Angerame

Some of the New Films by Dominic Angerame

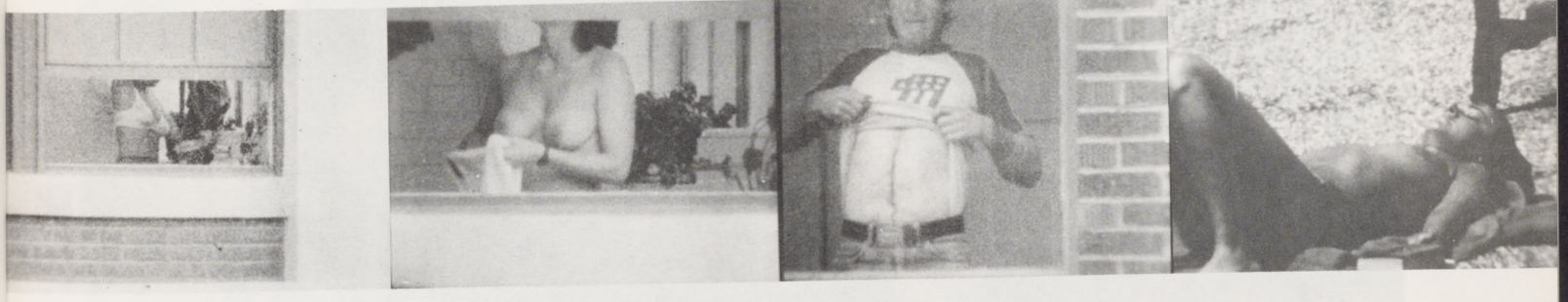




THE MYSTERY OF LIFE (as discovered in Los Angeles)



I'D RATHER BE IN PARIS



VOYEURISTIC TENDENCIES

AN ACQUIRED TASTE by Ralph Arlyck

BLAIR, Wendy

LES ONDES (1980) — **16mm** — **6 min.** — **b&w/silent** — **$12 rental**

Echoes and refractions of light. Paths of lunar, solar and laser illumination—both coherent and diffuse—find common streams.

UMBRA (1981) — **S8mm** — **5 min.** — **b&w/silent (18fps)** — **$10 rental**

The familiar becomes foreign when shadows are introduced. An intimate exploration of the human form.

BLAU, Dick

UP THE BLOCK ONE SUNDAY (1982) — **16mm** — **12-1/2 min.** — **color/sound** — **$25 rental**

UP THE BLOCK ONE SUNDAY concerns a small Black pentecostal church in Milwaukee. Constellated around the activities of its Evangelist and some central members of the church choir, the film explores both the internal life of Bethlehem Temple Church and its attempts to reach out into the world.

Comments by other filmmakers:

"UP THE BLOCK ONE SUNDAY is one of those rare documentary films that does not leave its audience asking, 'Is the filmmaker really involved?' Blau's eye for detail and gesture is astonishing. His camera situates us inseparably with the congregation, makes us witness to an uncompromised expression of the heart that anyone has to admire. There's a performance going on at the Bethlehem Temple Church in Milwaukee that makes free-form expressionist theatre look like it's all scripted. Blau seems to know it; he loves it; and as his camera is lifted by the flow of released human spirit and celebration, so am I."— Rob Danielson

"Unburdened by any sort of narration or pretension to convey a 'message,' the film is a sparkle of human energy sprouting in gospel singing and music. Blau, an experienced photographer, shows us here that he's a real jazz-man of the camera as his eye dances unforcefully with the emotionality of the performers in the film."—Andrej Zdravič

"I have felt so deeply about very few films."—Tom Palazzolo

BRAKHAGE, Stan

WEDLOCK HOUSE: AN INTERCOURSE (1959) — **16mm** — **11 min.** — **color/silent** — **$14 rental**

"The first months of marriage, with moments of mutual awareness, frightening understandings, lovemaking."—Cinema 16

ANGELS' (1971) — **16mm** — **2 min.** — **color/silent** — **$10 rental**

This then the property of many angels.

DOOR (1971) — **16mm** — **2 min.** — **color/silent** — **$10 rental**

This the only all-inclusive autobiography I've yet managed; and as I'm still alive, it is to be understood as a metaphor which defines the limits of expectation.

FOX FIRE CHILD WATCH (1971) — **16mm** — **3 min.** — **color/silent** — **$10 rental**

Ken, Flo, and Nisi Jacobs in the Syracuse Airport: this is what you might call baby-sitting in the swamp.

THE PEACEABLE KINGDOM (1971) — **16mm** — **8 min.** — **color/silent** — **$17 rental**

This film, one of the most perfect it has ever been given to me to make, was inspired by the series of paintings of the same title by Edward Hicks.

ARABIC 16 (1981) — **16mm** — **8-1/2 min.** — **color/silent (18fps)** — **$15 rental**

ARABIC 17 (1981) — **16mm** — **8 min.** — **color/silent (18fps)** — **$15 rental**

ARABIC 18 (1981) — **16mm** — **8-1/2 min.** — **color/silent (18fps)** — **$15 rental**

ARABIC 19 (1981) — **16mm** — **9 min.** — **color/silent (18fps)** — **$15 rental**

Please see Canyon Cinema Catalog 5 for a complete description of the ARABIC series.

RR (1981) **16mm 8 min. color/silent** **$18 rental**

This film is a mix of landscape images seen from train windows and the patterned shapes and shifting tones of moving- visual-thought thus prompted; it was inspired by Robert Breer's FUJI.

UNCONSCIOUS LONDON STRATA (1982) **16mm 22 min. color/silent** **$50 rental**

"This film photographed London in 1979, finished in January of 1982, is an exploration into the depths of unconscious reactions. Having been in London with Stan when he photographed it, I find this a deeply accurate memory piece. Not 'That's how it looked to me,' but rather 'That's how it felt!' There are many new techniques in this film, new grammar. It is a very rich lode."— Jane Brakhage

While visiting London England (dream of my youth) and wishing to be simply camera-tourist (taking pics. of exotic architectural arrangements imagined since earliest Dickens, etc.) I found myself forced, yes forced!, to photograph, rather, the nearest equivalent to the NON-pictorial workings of my mind which these London scenes, before my eyes and camera lens, would afford—each scenic possibility distorted from any easily identifiable picture to some laborious reconstruction of the mind's eye at the borders of the unconscious. It was two years before I could even begin to edit; and then some visual-song of all of England's history began to move thru this material, fashioning it in some way 'kin to that music of Pierre Boulez which is at one with the poetry of Rene Char—this plus the English 'round', song and dance . . . only (as is true to my thought process then, in England, and now in memory) the rounds are within rounds, round and around, all (as many as 7 interspersed thoughts continuing the orders of shots) interwoven.

HELL SPIT FLEXION (1983) **16mm 1 min. color/silent** **$10 rental**

My moving-visual response to William Blake's "The Marriage of Heaven & Hell," this hand-painted film seems the most rhythmically exact of all my work: it was inspired by memories of an old man coughing in the night of a thin-walled ancient hotel . . . a triumph of rhythm thru to inspiration. Dedicated to Bill and Stella Pence.

All films also available from the Film-Makers' Cooperative, New York City.

BRAND, Bill

ACTS OF LIGHT (1972–74) *16mm 55 min. color/sound*

ACTS OF LIGHT is a trilogy consisting of RATE OF CHANGE, ANGULAR MOMENTUM, and CIRCLES OF CONFUSION. Together they develop a study of pure color based on the notion that film is essentially change and not motion. The films build one on the other as first pure change, then relational change, and finally, irrational change. They can be seen together or as separate works.

RATE OF CHANGE (1972) **16mm 18 min. color/sound** **$36 rental**

This section has no original, no frames, only slow continuously shifting colors, cycling around the perimeter of the spectrum. The changes are so slow as to be unseen, yet they alter perception of the color.

ANGULAR MOMENTUM (1973) **16mm 20 min. color/sound** **$40 rental**

Here, by contrast, the film is richly sensuous. Again, nearly continuous color changes rotate around a spectrum, but this time at varying speeds of rotation and degrees of intensity. The colors on the left start nearly white and rotate very slowly. As the film progresses the color values become darker and the speed of rotation increases until, by the end, the color is nearly black and rotates around the spectrum about once per second. On the right, the opposite occurs. It starts black and progresses nearly to white. The varying rates of rotation determine the moment to moment combination of colors.

CIRCLES OF CONFUSION (1974) **16mm 15 min. color/sound** **$30 rental**

In this film, circles of colored light (red, green, and blue) pulsate and flicker as they move around the frame. Where they intersect, they display a variety of secondary colors. The term "circles of confusion" belongs to the physics of lenses. There it has to do with the focus of light. Here it refers to the focus of mental and emotional energies as an irrational system for composing a film.

CHUCK'S WILL'S WIDOW (1982) **16mm 13 min. color/silent** **$26 rental**

CHUCK'S WILL'S WIDOW weaves a complex of feelings and personal associations into a swirl of landscape and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic image. Though formally extreme, the film's emotional qualities emerge in unexpected and subtle ways.

BREER, Robert

PAT'S BIRTHDAY (1962) **16mm 13 min. b&w/sound** **$20 rental**

A day in the country with Claes Oldenburg and the Ray Gun Theatre Players . . . includes such classic items as the haunted house, a gas station, ice cream stand, miniature golf, airplane noises, balloons. Things happen after each other in this film only because there isn't room for everything at once. After all, time's not supposed to move in one direction any more than it does in another.

HOMAGE TO JEAN TINGUELY'S HOMAGE TO NEW YORK (1968)
16mm 9-1/2 min. b&w/sound **$20 rental**

A record, of sorts, of the birth and death of Tinguely's famous auto-destructive sculpture. Filmed on the spot at the New York Modern Art Museum, this film also exploits a wide range of camera and editing techniques to give it a life of its own, independent of and parallel to the subject.

FUJI (1974) **16mm 8-1/2 min. color/sound** **$20 rental**

"A poetic, lyrical, rhythmic, riveting achievement (in rotoscope and abstract animation), in which fragments of landscapes, passengers, and train interiors blend into a magical color dream of a voyage. One of the most important works by a master who—like Conner, Brakhage, Broughton—spans several avant-gardes in his ever more perfect explorations."—Amos Vogel, *Film Comment*

Awards: Oberhausen, 1975; Film as Art, American Film Festival.

77 (1977) **16mm 7 min. color/sound** **$20 rental**

"Breer is a consummate master of cinematic space. Like Hans Richter, he constantly provokes a sense of depth through changing the scale of his shapes. We see the space as constantly shrinking and expanding . . . the metamorphosis of things and space is located in the spectator who actively participates in creating the meaning of the image. Breer celebrates the freedom endemic in animation by giving the spectator a creative role in the process of metamorphosis."—Noel Carroll, *Soho Weekly News*

". . . a film notable for its sparely effective use of color and sound."—J. Hoberman, *The Village Voice*

Shown: Whitney Biennial, 1979.

LMNO (1978) **16mm 9-1/2 min. color/sound** **$20 rental**

". . . a French gendarme weaves a hapless path through the film's strobe-attacks, disparate drawing styles, and variable scale . . . Framed by underwater and travel imagery, the central section's faucets and aerosols, collapsing tents and outsized croquet games, breakfast foods and sexual violence, all suggest domestic frustration."—J. Hoberman, *The Village Voice*

Shown: New York Film Festival, 1979; Whitney Biennial, 1979.

T.Z. (1979) **16mm 8-1/2 min. color/sound** **$20 rental**

". . . Breerworld is homey but tumultuous, filled with sudden shifts in scale or color, flash frame jolts, and a steady back beat of good-natured apocalypse . . . he towers over a field where gimmicks are common currency and cuteness is as virulent as malaria in the tropics . . . T.Z. offers a typically witty barrage of domestic imagery and eclectic technique."—J. Hoberman, *American Film*

"Within the film's brief length, numerous dramas take place, puzzling and enthralling us with their restless, enigmatic dénouements."—B. Ruby Rich, *Chicago Reader*

"An elegant home movie, its subject is Breer's new apartment which faces the Tappan Zee (T.Z.) bridge. It is permeated, as are all his films, with subtle humor, eroticism and a sense of imminent chaos and catastrophe."—Amy Taubin, *Art Forum*

Shown: New York Film Festival, 1981; Whitney Biennial, 1981.

SWISS ARMY KNIFE WITH RATS AND PIGEONS (1981) **16mm 6 min. color/sound** **$20 rental**

". . . displays sinuous cutting between live action and animated images, rapid-fire associations and transformations, freedom in collaging the everyday with the imaginary in sound and image, and a diabolical moment of synthesis at the climax when the rat trap is sprung . . . Breer is easily the greatest animator currently practicing."—Amy Taubin, *Soho Weekly News*

". . . a typically bravura and delightful display of simple objective forms flashing, rotating, and dissolving into abstraction . . ." —J. Hoberman, *The Village Voice*

Shown: New York Film Festival, 1982; Whitney Biennial, 1983.

TRIAL BALLOONS (1982) **16mm 5-1/2 min. color/sound** **$20 rental**

A mix of rephotographed live action and animation using hand-cut traveling mattes.

". . . The strongest film by Robert Breer in several seasons."—J. Hoberman, *The Village Voice*

All films also available from the Film-Makers' Cooperative, New York City.

BROMBERG, Betzy

"These are works of multiple affect or, as a voice says in one film, 'speaking in tongues'; they hover on the edge of control and are pinioned by the twin axes of woman's victimization and woman's resistance."—Paul Arthur, *Millennium Film Journal*

PETIT MAL (1978) **16mm 18 min. color/sound** **$40 rental**

The abstracted voice of one and many women searching.

"PETIT MAL is a raw, everything-but-the-kitchen-sink movie: choppy street scenes, a girl clowning, subway sequences enlivened by artless overexposures and split screens. What holds it together is the strong and unobtrusive audio track, a mélange of confessional rapping, nondescript mood music, and slyly gratuitous sound effects."—J. Hoberman, *Art Forum*

CIAO BELLA (1979) **16mm 13 min. color/sound** **$35 rental**

A personal film about love and mortality.

"CIAO BELLA is a summer-in-the-city travelogue that mixes vérité of Lower East Side bikers, Times Square topless dancers, and Coney Island crowds to achieve a highly charged atmosphere of manic exhibitionism and sexual raunch."—J. Hoberman, *American Film*

SOOTHING THE BRUISE (1980) **16mm 21 min. color/sound** **$45 rental**

Sex roles, consumption and destruction in America.

"Bromberg is a subjective assault, a kind of found cinema, in which the pieces of existence, the pablum pop of Top 40 radio, mix effortlessly with thermonuclear techno-jargon, and stoned-out kids camping around in the buff co-exist in a restless uneasy mix with Times Square strip shows, neon effluvia, lugubrious country-western ballads and Bromberg's own visceral polemics. She boils international power politics down to 'a question of whose dick is longer, the U.S. or Russia's, and who's going to put it where.' "—Brian Lambert, *Twin Cities Reader*

MARASMUS (1981) **16mm 24 min. color/sound** **$50 rental**

Co-maker: Laura Ewig.

A woman's response to technology/the jet-lag of birth.

"Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust and sumptuous offering. This is no rough-edged, craft-resistant effort. Rather it is infused with a seductive glamour."—Janis Crystal Lipzin, *Artweek*

See photo page 11.

BROUGHTON, James and Joel SINGER

DEVOTIONS (1983) **16mm 22 min. color/sound** **$45 rental**

DEVOTIONS is the vision of a world where men have forsaken rivalry and taken up affection, thereby creating a society that relishes a variety of comradely devotions.

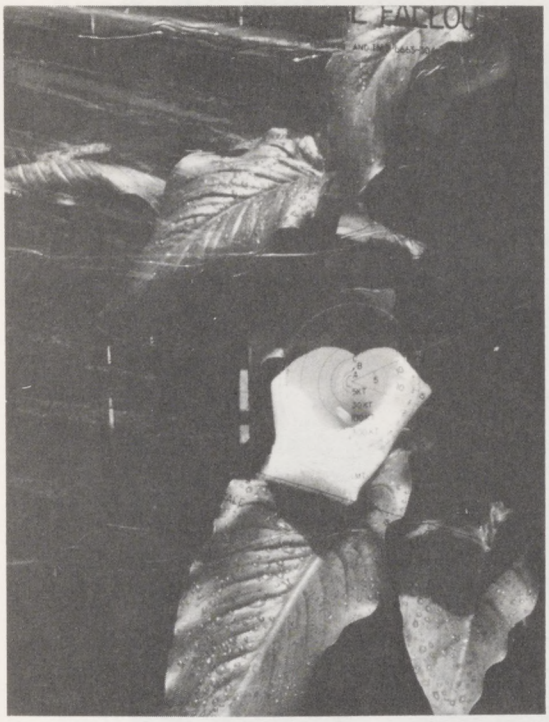
The film takes delight in observing the friendly things men can do together, from the odd to the rapturous, from the playful to the passionate. These events appear in a series of cameo duets performed by men of all ages and appetites.

The tapestry of changing scenes is strung on a narrative thread: the personal romance of the two makers of the film, as they discover their own affections and interweave them with those of their friends. In the end they assert their hope that loving comradeship may yet be the happy norm for the world.

The film was made over a nine month period on locations from Seattle to San Diego, and included the participation of some forty-five couples.

The music, scored for flutes and gamelan, was especially composed by Lou Harrison.

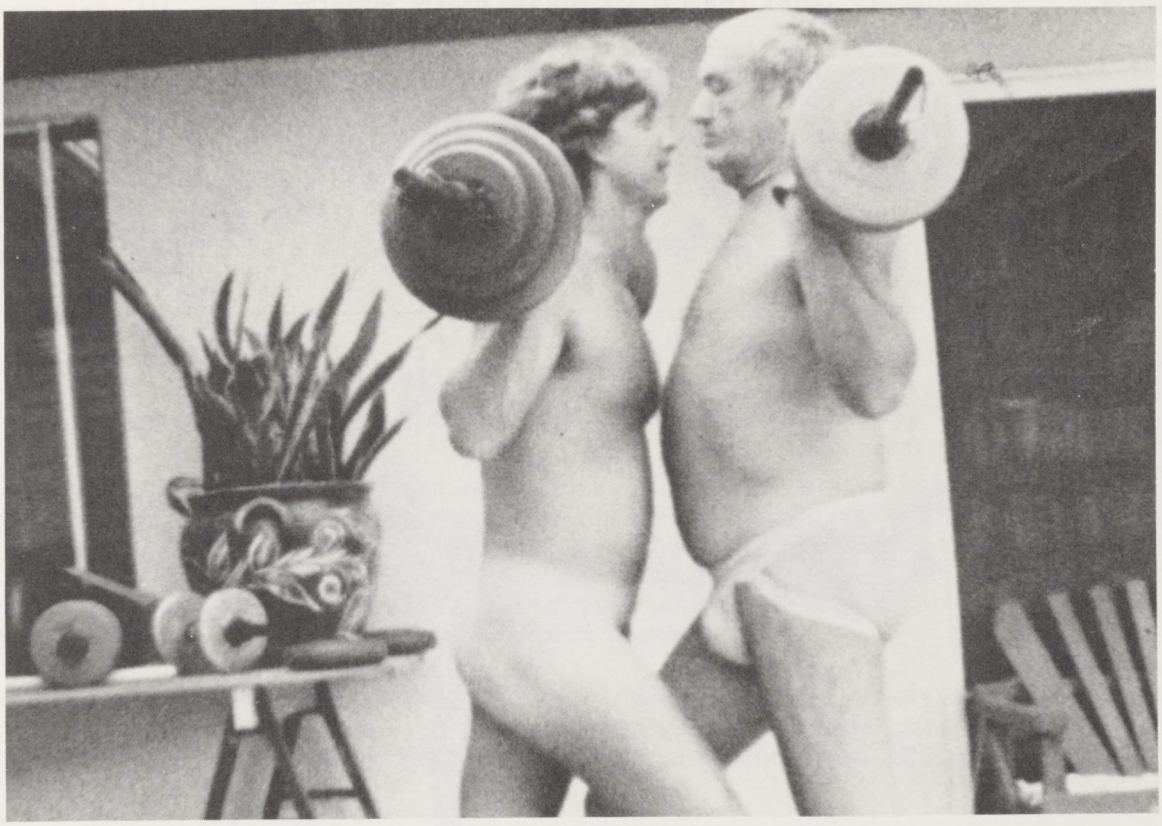
See photo page 11.



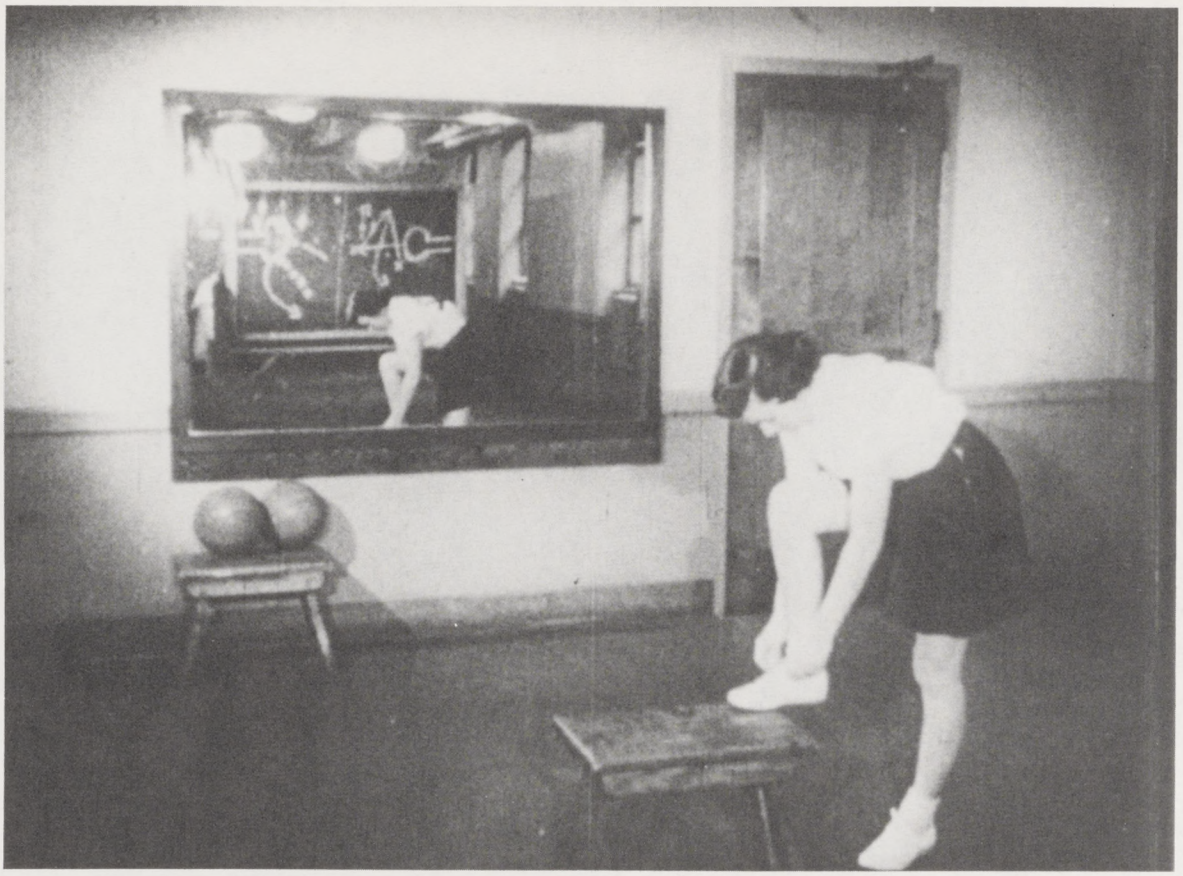
AREA PREDICTOR
by Bill Baldewicz



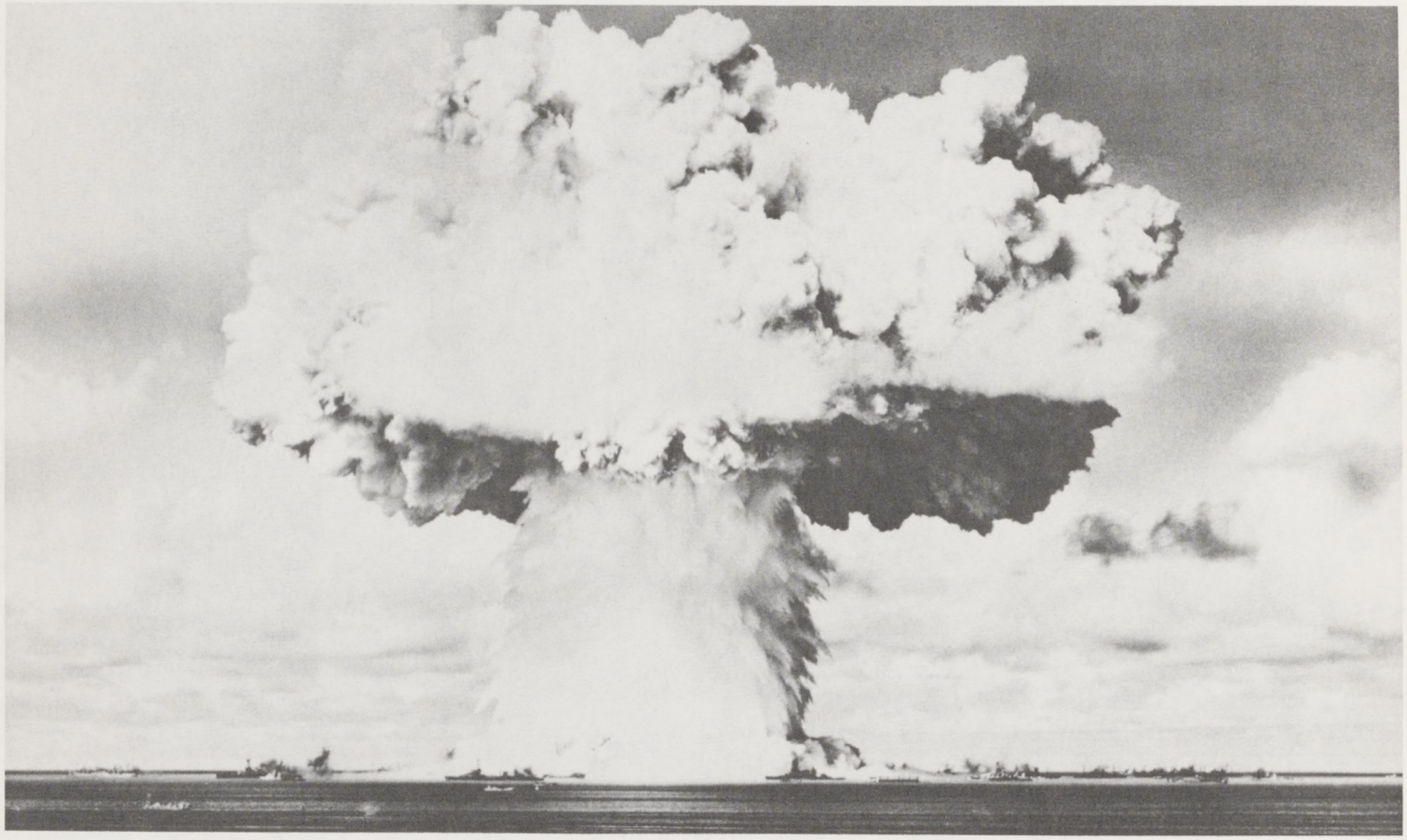
MARASMUS by Betzy Bromberg and Laura Ewig



DEVOTIONS by James Broughton and Joel Singer



TAKE THE 5:10 TO DREAMLAND by Bruce Conner



CROSSROADS by Bruce Conner

BURCKHARDT, Rudy

AROUND THE WORLD IN THIRTY YEARS (1983) **16mm 25 min. color/sound** **$50 rental**

"From Machu Pichu's sunswept stolidness to the mugging unwashed faces of Neapolitan kids; from Tokyo's Yoyogi Park where teens lip sync and step à la Fifties R&B groups to groomed-hair New York streets of 1964; from a busy square in Port-au-Prince, Haiti (with bright pink dresses) to a country fair in Maine, AROUND THE WORLD . . . looks in on six locales and reports them directly back. The indigenous images echo and counterpoint, presenting a panorama of glorious earthly variety; unadorned realities sweetened by their transiency one to the next, mirroring and magnifying life's own."—Reed Bye

INDELIBLE, INEDIBLE (1983) **16mm 8 min. color/silent** **$20 rental**

Images to accompany the lines of a poem by John Ashbery.

"Rudy Burckhardt's film is a brilliant extension of my poem, perhaps the film I might have made myself if I were a filmmaker."—John Ashbery

CAMERON, Donna

THE ADVENTURES OF THE SCARLET PIMPERNEL; THE SWORD OF JUSTICE (1980)
16mm 15 min. b&w/sound **$25 rental**

Scrambled eggs. The 80's: banal, housekeeping, addiction, drugs, the 20th century, even a vacation, slick alarm clock, bona fide pimpernel and fifties ad footage interspersed with great personal filmmaking.

FOOTAGE SHOT BY FRENCH & ALLIED CAMERAMEN (1983)
16mm 6-1/2 min. color/b&w/sound **$13 rental**

The wildest football games in the Sahara, found footage, goats, fat New Yorker talking with Queen's accent about price of oil (staged) (50 billion dollars?) . . . about the oil crisis—if you're in the mood.

MY FAVORITE MARTIAN (1983) **16mm 5 min. color/b&w/sound** **$10 rental**

Shaving cream ads from the 50's; the Shah of Iran, lots of Iranians demonstrating, a cast of thousands ("those Chinese what do they know"). He is shaving in the rain.

NEW MOON (1983) **16mm 8-1/2 min. color/silent** **$15 rental**

This film, truly celluloid (made entirely of papers) traces the transfer of a television into a horse. Basically it is about vertical movement. This is the second in a series of other "paper films."

Shown: Collective for Living Cinema, NYC, 1982; Young Filmmakers, NYC, 1982.

CARIATI, Edwin

DIARY OF AN AUTISTIC CHILD/PART I/MRS. AND JACK SPRAT'S HIDDEN WISDOM (1982)
16mm 9 min. color/silent **$15 rental**

. . . MRS. AND JACK SPRAT'S HIDDEN WISDOM transvisualizes the principal characteristic of autism into filmic dimensions. It does not describe the disorder, but absorbs its chief feature thereby becoming autistic itself. This is accomplished by favoring the chaotic potential of film rather than its polar opposite inclination, the commonly experienced and predominant real time function. Employment of a jumble tactic, which mimics the flutter flashing of separate images on the screen, reconciles tendencies of disarray into wholeness (Heraclitus' hidden wisdom), while at the same time it builds upon sameness of both image idea and inner cadence to correspond to autism's outstanding symptom: extreme repetition.

The intrusion of chance factors at the point where light rays touched raw camera stock further intensifies the effects of repetition and polarity, and brings into being a synergistic effect which insures harmonious flow from moment to moment. Order prevails although sacred light rays were subjected to ignominious and irreverent misbending which created clash within the frame, instability on the

subatomic level. Thus clone frames formed, units which differ from one another just enough to cause amplified clashing when frame contends with frame during projection. This intervelocity of highly charged echolalic clones results in a mock time progression which is potentially without beginning or end, unperturbed by recombination or reshuffling of the frames, and anagrammatic in character.

Produced under a grant from Rocky Mountain Film Center, 1982.

Also available from the Film-Makers' Cooperative, New York City.

See photo page 17.

CONNER, Bruce

TAKE THE 5:10 TO DREAMLAND* (1976) and VALSE TRISTE* (1979)
16mm 10-1/2 min. sepia/sound $30 rental

"The two films are expressions of a divine chamber music of the mind. In TAKE THE 5:10 TO DREAMLAND fleeting glimpses are seen of a woodland stream; a man's face; a white rabbit; a tracing plumb bob . . . connected and yet separated by dark hyphens of fade-out, blackness and fade-in. The moments of darkness become brief chambers of memory for those crystalline images that reminds us of . . .

The glass-bell resonance of Gleeson's score elevates these mirrors of perception and centering. Like the soundtrack of CROSSROADS, this film begins with a bird song and ends in thunder."—Anthony Reveaux, monograph on Bruce Conner, Film In The Cities, St. Paul, Minn.

See photo page 12.

"VALSE TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here, the period of the nineteen-forties of his source materials parallel his own life experiences. 'VALSE TRISTE was the theme music for a radio serial, *I Love a Mystery*. I wasn't supposed to stay up past ten o'clock. I would sneak out of bed to listen to it and hear the beginning with the sound of a train off in the distance. I showed it to my son Robert and he said; "It looks like me in that movie." I thought I had made it about myself.'. . . "—Anthony Reveaux, monograph on Bruce Conner, Film In The Cities, St. Paul, Minn.

MONGOLOID* (1978) and AMERICA IS WAITING* (1982) 16mm 7-1/2 min. b&w/sound $30 rental

"Mongoloid he was a mongoloid
And it determined what he could see

And he wore a hat
And he had a job
And he brought home the bacon
So that no one knew"—© 1977 Devo

AMERICA IS WAITING—music by David Byrne and Brian Eno.

"The lyrics of AMERICA IS WAITING: 'Well now, you can't blame the people— blame the government! Take it in again! Again! Again! America is waiting for a message of some sort or another,' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAITING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves."—Anthony Reveaux, monograph

COSMIC RAY* (1961) 16mm 4 min. b&w/sound $20 rental

". . . four minutes long, but so compact, complex and fast that it seems 15 minutes. A dancing girl-nude, half- clothed or stripping-gyrates to Ray Charles' 'What'd I Say'. Machine gun rapid cutting. . . .—Gene Youngblood, *LA Free Press.*

A MOVIE* (1958) 16mm 12 min. b&w/sound $30 rental

"One of the most original works of the international film avant-garde, this is a pessimistic comedy of the human condition, consisting of executions, catastrophes, mishaps, accidents, and stubborn feats of ridiculous daring, magically compiled from jungle movies, calendar art, Academy leaders, cowboy films, cartoons, documentaries, and newsreels. None of the visual material is original; and none is used for its original purpose. Amidst initial amusement and seeming confusion, an increasingly dark social statement emerges which profoundly disturbs us on a subsconscious level. The entire film is a hymn to creative montage."—Amos Vogel, *Film as a Subversive Art*

REPORT* (1963–1967) **16mm 13 min. b&w/sound** **$30 rental**

"Conner's film makes some of us indignant for his apparent irreverence to one of the sacred moments of our time. But who can watch REPORT to the end without realizing that Conner is as serious as Jonathan Swift in *Gulliver's Travels* and that his brand of social consciousness in its expression must transcend conventional morality? In Conner's eyes society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in REPORT is that JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games."—David Mosen, *Film Quarterly*

MARILYN TIMES FIVE* (1968–1973) **16mm 13 min. b&w/sound** **$25 rental**

"MARILYN TIMES FIVE is, in its subtly tragic undertow, an erotic REPORT. A young woman, allegedly Marilyn Monroe, is seen with pitiless scrutiny in the grainy arena of an old girlie film. The reiteration of five cycles rotates the commodity of her moon-pale body as her song repeats five times on the sound track . . . 'I'm through with love.' The last shot terminates with a final reward of stillness as she is seen crumpled on the floor."—Anthony Reveaux, monograph on Bruce Conner, Film in the Cities, St. Paul, Minn.

Special Note: All of the films listed above are available on one reel (along with TEN SECOND FILM and PERMIAN STRATA) in *EIGHT FILMS BY BRUCE CONNER*, 46 min., $90 rental.

CROSSROADS* (1976) **16mm 36 min. b&w/sound** **$70 rental**

"A major masterpiece of the genre known variously as the non-narrative movie, the new American cinema or the 'underground.' "—Thomas Albright, *San Francisco Chronicle*

"There seems to be no bounds to Bruce Conner's vision. The noted San Francisco artist, who works both as a painter and filmmaker, is one of our most tireless creative experimentalists and proves it again in his latest film, CROSSROADS, a poetic study of the mushroom-cloud formations of an atomic bomb. It is Conner's most eccentrically imaginative work . . . richly atmospheric, even brutally beautiful."—Stanley Eichelbaum, *San Francisco Examiner*

"The first 12 minutes of the film are accompanied by Patrick Gleeson's Moog synthesizer which acts more as sound effect rather than melodic score: bird calls, airplane drones, explosive bursts and roars. Then the remaining 24 minutes are filled with more detailed shots of the blast and Terry Riley's intricately woven performance on electric organ in a 16-track recording studio. Riley's playing eschews sound effects and instead releases ever increasing concentric waves of melodic fragments as the sea erupts into that familiar death-cloud mushroom image, graceful and awesome against the scale of battleships huddled like toys around the bomb site."—Michael Reynolds, *Berkeley Barb*

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Five hundred cameras recorded the event from practically every angle and speeds ranging from normal to super slow motion. 'The same explosion is seen 27 different times—from the air, from boats and land-based cameras; distant and closeup. The opening segment emphasizes the awesome grandeur of the explosion—the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean.' "—Thomas Albright, *San Francisco Chronicle*

See photo page 12.

*These films are now available for sale through Canyon Cinema.

COUZIN, Sharon

A TROJAN HOUSE (1977/1981) **16mm 24-1/2 min. color/sound** **$40 rental**

A house of trick cards, the woman as house.

"A marvelous smorgasbord of images."—Edgar Daniels

"Architectural structures become the structures of relationships, establishing the windows of communication (between parents and children, between lovers) while preserving a sense of enclosure, isolation."—Dave Kehr

Award: 1st Prize, Experimental, 1978 Athens (Ohio) International Film Festival.

SALVE (1981) **16mm 14 min. color/sound** **$30 rental**

Girl: Gradiva Couzin.

This film "plays" with language and history in a naive way, weaving, in the words of a child, a disappearing landscape into the fabric of a film of numbers, sounds, and textures.

"There's a paradox at the center of Couzin's work, in that for all of the wariness of form and order her films express, they remain tightly organized, elegant formal studies . . . SALVE is her most paradoxical film and, I think, her richest. A young girl's discovery of 'the relationships between the quantities'—of geometry, volume, time, and numbers—is seen as an ineffably tragic development."—Dave Kehr

Awards: Ann Arbor and San Francisco Art Institute Film Festivals.

DELABRE, Patrick

SCANDÉS (1974)	***16mm***	***21 min.***	***b&w/color/silent***	***$40 rental***

A collection of the following short films:

GLISSEMENTS/DIAPHRAGMES	**16mm**	**3 min.**	**color/silent**	
DOUBLE ÉPAISSEUR	**16mm**	**3 min.**	**b&w/silent**	
DISCONTINUITÉ	**16mm**	**3 min.**	**b&w/silent**	
DISTORTION	**16mm**	**3 min.**	**b&w/silent**	
PARCOURS	**16mm**	**3 min.**	**color/silent**	
COURBES	**16mm**	**6 min.**	**color/silent**	

SCANDÉS is a series of experiments of rhythms. The attempt to break the continuity of the motion as working in the narrative representative cinema. That fragmentation is made by shooting single frames in all possible angles or zoomings or light apertures or by doing micro-editing. That way an object is exposed, oscillating or moving along complex figures.

The film was made in Paris.

CHANTILLY (1976)	**16mm**	**15 min.**	**color/silent**	**$30 rental**

Co-maker: Jean Michel Bouhours.

This is an attempt to diversify the way an audience can focus on the screen in splitting the image in 9 or 16 parts. Paintings made of dots separated by a black grid are going through a very gradual evolution.

Their changes are made by different transparencies of the celluloids superimposed. Patterns remain the same, while slight changes in texture occur, providing that shimmering effect.

All those minimal motions in the paintings are timed by a separated score for each part of the grid.

The film was made in Paris.

SIMULTANÉS/CIRCONSTANCES (1976–1977)	***16mm***	***50 min.***	***b&w/silent***	***$100 rental***
SIMULTANÉS/CIRCONSTANCES, SÉQUENCE 1	**16mm**	**20 min.**	**b&w/silent**	**$50 rental**
SIMULTANÉS/CIRCONSTANCES, SÉQUENCE 2	**16mm**	**15 min.**	**b&w/silent**	**$50 rental**
SIMULTANÉS/CIRCONSTANCES, SÉQUENCE 3	**16mm**	**15 min.**	**b&w/silent**	**$50 rental**

Like CHANTILLY made previously this film deals with the division of the screen in 9 parts.

The same object is seen in 9 locations but at different times, angles, speeds. Each single frame can be seen as a sequential set of stills. Their arrangements deal with their formal qualities, those pictures being chosen for their patternlike strength. There is a tension generated by the intention of perceiving a screen in a whole and at the same time in exploring the different parts of the screen and their interrelations.

That is this alternative vision and therefore those two transitory perceptions that interest me in this work.

This film has also a timeless quality produced by the use of repetition and gradual transformations. *Eprouving* the duration is a very important part of seeing the film.

The film was made in Paris.

DOBERMAN, Gary

FULL MOON NOTEBOOK (1975)	**16mm**	**11 min.**	**color/silent**	**$30 rental**

"Even though I can't explain why, a film that moves me deeply each time I see it . . . enchanting!"—Stan Brakhage

"Certainty affirmed; certainty denied."—Ellen Robertson



GEORGE KUCHAR: THE COMEDY OF THE UNDERGROUND
by David Hallinger and Gustavo Vazquez



DIARY OF AN AUTISTIC CHILD/PART 1/MRS. AND JACK SPRAT'S HIDDEN WISDOM
by Edwin Cariati

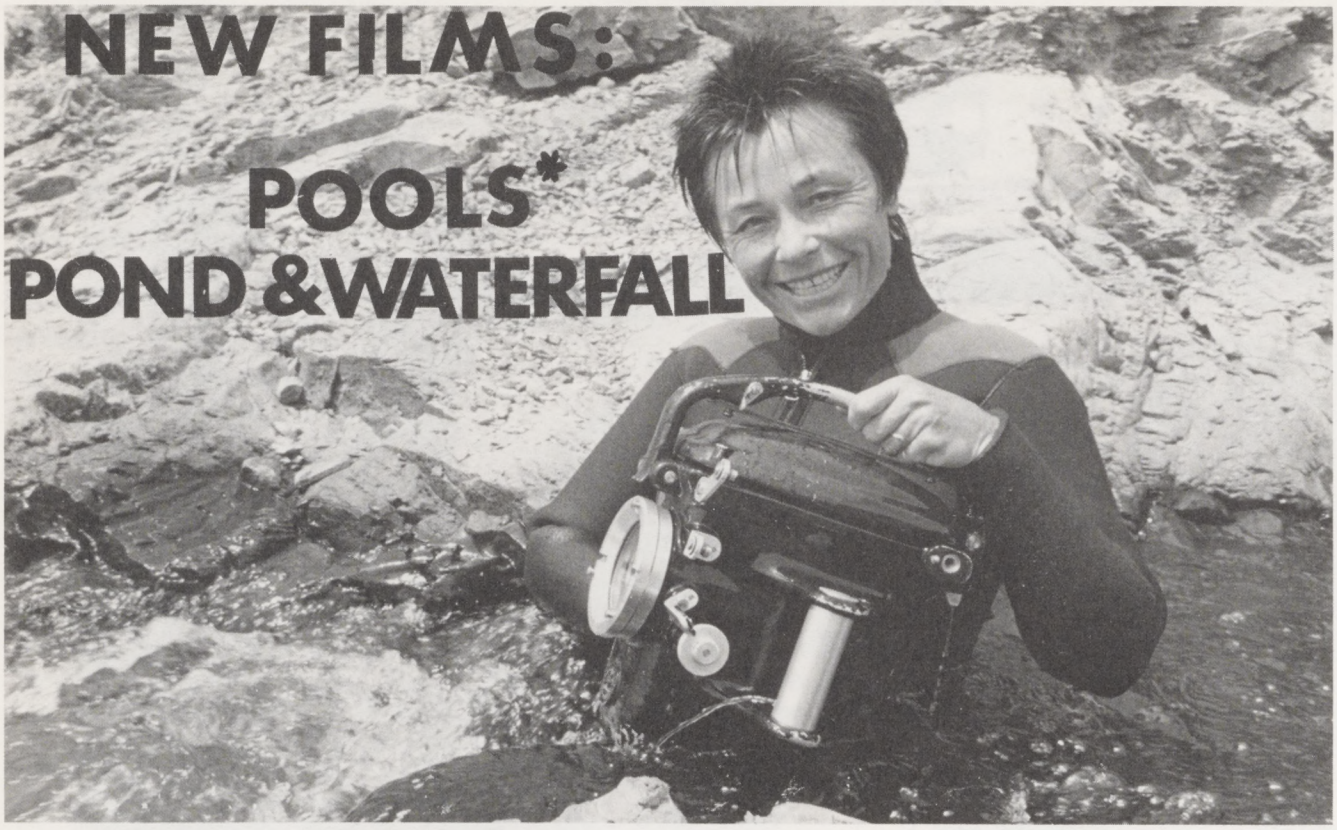


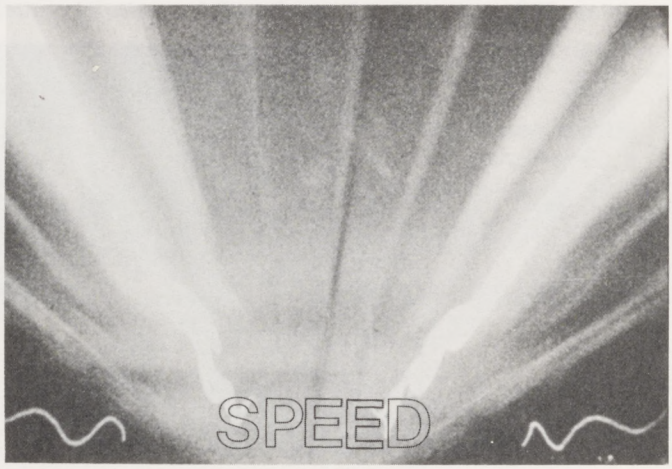
Photo: Dorothy Weicker

Filmmaker Barbara Hammer

(*made with Barbara Klutinis)



THE REVOLUTION by Martha Haslanger



SPEED by Philip Hopper

SANDWOMAN'S MOON (1976) **16mm 6-1/2 min. color/silent** **$20 rental**

"I think Gary Doberman is an artist of film, and I can only name under twenty in the nation; yes, there are very few people I recognize as artists really dedicated to making works of lasting value in film and Gary is one of them . . . And a very great one actually."—Stan Brakhage

TRILOG: FISHERIES, THE RHYME, THE OLD (1975, 1977, 1976)
16mm 14 min. color/silent **$40 rental**

"Yesterday I took another look at the three film prints I own by Gary Doberman, FISHERIES, THE RHYME, and THE MOIETIES and satisfied myself that, yes, the last several years his work has been THE most persistent influence on my films . . ."—Stan Brakhage, *Brakhage Scrapbook*

"And most uniquely, it is an art of editing, where the emotional and conceptual flip from image to image . . . At one point the screen goes nearly black, expect for a faint, liquid shimmer of gray, giving an underwater sensation. Then the light increases, and we realize we are viewing the undersides of the fishermen's nets as they shake them out . . . the movement of the nets being likened to the ocean they will be lowered into . . . This is a magic all its own, showing that any scene, with its interplay of color, light and shadow can be viewed as a unique visual universe."—Krin Van Tatenhove

DOMICILE (1977) **16mm 7-1/2 min. color/silent** **$25 rental**

"I wish I had made it."—Kurt Kren

"Think of a couple of things like they say: 'Limits are what any of us are inside of . . .'; 'Verse consists of a constant and a variant . . .' Already the world is here, truly, and anyone who has ever had experience of actual confinement—jail, hospital, body, army—common to human state can't really be patient with any assumption that we need to do it to ourselves . . .

"[However] [t]he artist has specific responsibility in that he or she is often in a territory of hitherto unacknowledged significance . . .

"In this film there is a simple accessible constant which you will have no difficulty in recognizing. There is an equally apparent variable. So your question—to phrase it poorly—might be, what is it that is being measured here?

"The materials of this film are personal, comfortably so. Nothing in that way distorted or untoward. But the choices of the artist are both crucial and defining, and there is evident attention to what he has called boundaries. One is also impressed that there is such confident articulation of resources particular to film, marked technical skill—'without which nothing.'

". . . This . . . is a beautiful film, factually, with a lovely shifting counterpoint in the pacing. Like an old slow blues, after some up-tempo number—so, read it and think."—Robert Creeley, *Was That a Real Poem and Other Essays*

THE MOIETIES (1978) **16mm 9 min. color/silent** **$30 rental**

". . . where beads of light searching out 'the beloved' do pulse with the beat of the filmmaker's heart in perfect contrapuntal rhythm with all else in the frame of that sequence."—Stan Brakhage, World Film Festival of Canada

THE MOTH-EYED MAN (1978) **16mm 9 min. color/silent** **$30 rental**

Seeing yourself seeing through someone else's seeing. Seeing yourself seeing against someone else's seeing. Surely/Easily my most misunderstood film.

NIMBUS (1978) **16mm 5 min. color/silent** **$15 rental**

For Jim Healy.

NIMBUS was Robert Creeley's first choice to show in conjunction with a lecture at Rocky Mountain Film Center in 1978. This film owes much to Creeley's poetry and Edward Hopper's paintings, although no conscious consideration structured the working process—Hopper in the sense that Brian O'Doherty writes of the paintings as displaying "an observed, an observer and a witness."

MARKS OF REFERENCE (1980) **16mm 11-1/2 min. color/silent** **$35 rental**

"As I said, but wish to imprint, MARKS OF REFERENCE is one of your very greatest films to me, Gary—a breakthru for my comprehension of yr working over these 'inner rectangles' for years in your films . . ."—Stan Brakhage

All films also available from the Film-Makers' Cooperative, New York City.

DOBSON, Jane

STAINED PICTURE (1982) **16mm 4 min. b&w/color/silent** **$8 rental**

Reflections, multi-images, fragmentations of a New York street scene filmed in front of a glass and mirror store. Shards of reality dissolve into deep blue pools, resembling hand-tinted photographs.

EBERSOLE, Medora

WAVINGS (1980) **S8mm 8 min. color/sound (24fps) $12 rental**

This film has two sections with two parts to each section. The first section I call "Dunal Sheer" and it transcribes wind movements through sand dunes. My shadow minimizes the friction.

In the second section an oscilloscope and a color apparatus for demonstrating additive and subtractive color mixing rhythms amongst collected images and color fields.

Always an entrancement with waves tides me through these explorations.

Shown: The Little Art Theater, Yellow Springs, Ohio; Collective for Living Cinema, New York City.

AGRICULTURE, PART I (1981) **16mm 8-1/2 min. color/sound $12 rental**

A little too personal for science classes, but the found footage associates and irrigates.

Shown: Cinematheque, San Francisco; included in Gary Adkin's article "Four Directions," *Idiolects.*

CRANE MAN WITH ADDENDUM: DIED AND GONE TO HEAVEN (1982)
S8mm 10 min. color/sound (24fps) $15 rental

This is an intercutting of people, birds and mechanical movements of building construction equipment. Included is found footage of George Archibald doing the whooping crane's mating dance with "Tex" at the International Crane Foundation in Baraboo, Wisconsin.

ELAM, JoAnn

LIE BACK AND ENJOY IT (1982) **16mm 8 min. b&w/sound $16 rental**

A close-up woman's image is examined as the film undergoes experimental manipulations. In the sound track a male filmmaker and his female subject argue about sexual politics.

"LIE BACK AND ENJOY IT is a feminist manipulation of pornography which draws the viewer into sexual imagery and then critiques it/him/her."—Julia Lesage

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FRISHMAN, Gil

ONLY TIME WILL TELL (1981) **16mm 12 min. b&w/color/sound $15 rental**

In the process of growing up, a young man realizes that his parents are humanoids also.

"Classic Frishman."—Fred Wisemann

Award: August West Grand Prize, 1981.

FULTON, Robert

ALEPH (1982) **16mm 17-1/2 min. b&w/silent $35 rental**

"Omniscient perspectives shoot vibratory gleams through human projectors statically displaced across the seen. Superimpositions at fever pitch falling apart and compressing into new molecular lattices. Peripheral fantasies imagine forth collusioned destinies. A Yin/Yang interchange makes light's transparency into density, while the darkness metamorphises into thin lucidity. Hands in peristaltic motion grasp and release, conjuring interstitial embroideries. Landscapes yield their own maps in topographical patterns.

"Frame fields admit waves and particles. Through the audacity of time lapse, pallid towers penetrate sandy shores. Prismatic lenses transmute coruscating orbs into stellar firmaments. Tacit horizons flip into whirling vortexts.

"In ALEPH, Fulton has committed to a single projector modality and achieved a focus which permits of exigesis of unlimited interpretation. The transposition collapse of many into one fills the previous four projectored space with impacted messages. The perceiver's REM synchronizes with frame flow in a conflict integrating rhythm. New spiralling links are forged from points plotted, then abandoned, then reconnected across the hierarchies.

"The temporal corollary of this gap-bridging strategy makes the film a summation of the history of cinema, a theater for the screening of all potential films, both made and unmade."—Christine Tamblyn

"In ALEPH Fulton lays out the map of his inner self. Layer upon layer, page upon page, rushes by with a roaring silence. We careen down the trails of the inner vision. Vast mountain ranges rush by, water ripples, a baby glances at us with profound wisdom. The filmic images layered in the printing process become whiter as they increase in number. We grasp at one image while the others sail by recognized but not captured. We are swept through the filmmaker's life, seeing all simultaneously; the mother, the lover; the pounding oceans, the father, the suburban lawns, the windswept mountains, and the father, the filmmaker."—Barbara Kossy

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GERSTEIN, David

AMBI VALENCE (1982) **16mm 5 min. color/sound** **$15 rental**

One of the things I've been trying to achieve in my last couple of films is a mode of usage that informs a political sensibility. I am not trying only to arouse through pictorial content (although some of the images may have that effect). I am also aiming for a way of apprehending film in which the perception and interpretation of images operates on multiple levels. A shot can be seen as an individual fragment and at the same time as a component of several constructed progressions unfolding over varying lengths from two-shots to the entire film. Image usage runs from simple matching of shapes and motions to the use of internal themes that develop as much on an intuitive as on an intellectual level. The use of sound reinforces this thematic development. It can be understood for its internal content of words and sounds, for its relationship to individual picture images, for its function as a marking and defining device for different categories of picture, and various combinations of these usages. In this way the tyranny of a singular pre-planned experience is broken. The film is not anarchy—I do have reasons for the selection and placement of each shot. But the viewer is allowed to make his/her own way through the work, moving from internal response to external representation/illusion/reflection at will.

GIAMMONA, Sal

MEGALOPOLIS (1971) **16mm 5-1/2 min. b&w/sound** **$15 rental**

Clay animation.

STATIC (1972) **16mm 3 min. color/sound** **$10 rental**

Drawing on film.

FUN WITH BIRDS (1973) **16mm 5 min. b&w/sound** **$15 rental**

Starring Bill Styler.

SLEEP WITHOUT DREAMS (1973) **16mm 2 min. b&w/sound** **$10 rental**

MADE FOR TV (1974) **16mm 3 min. b&w/sound** **$10 rental**

Starring Sal Giammona, Sr.

DON (1975) **16mm 1 min. b&w/sound** **$10 rental**

Starring Don Krause.

UNTITLED (1976) **16mm 3-1/2 min. b&w/sound** **$10 rental**

This yogi drives a white Mustang. Staring Bill Styler.

LINDA (1977) **16mm 2 min. color/sound** **$10 rental**

Starring Linda Horning.

FIVE FAMOUS BEACHES (1979) **16mm 2 min. color/sound** **$10 rental**

Starring Don Krause.

END OF BROADCAST (1982) **16mm 2 min. b&w/sound** **$10 rental**

Special note: All of the above films may be rented as a package for $60.

GIULIANO, Thomas W.

ONE MAN'S TIME (1983) **16mm 10 min. b&w/color/sound $15 rental**

This film is a visual poem with a non-narrative story-line that uses the premise of a businessman going on an airplane trip. It deals with man's relationship to the elements of time and illusion and has the man transported to the borders of dream and reality. This creates movement in the man from the complacent inner space people normally reside in and causes him to wonder and question his sense of reality and real time. The film addresses the question of what constitutes our reality; where our body rests, where our mind is or what our attention is upon. It is a combination of physical, visual images used in a symbolic sense and music as sound used in a psychological sense.

GORSKI, Nicholas

YOU ARE HERE (1979) **16mm 5 min. color/sound $5 rental**

. . . a brief apocalyptic reverie in which a modern dilemma is stated but not resolved. The visuals go from some pastoral ideal, to the present, and then to an implied destruction . . .

DERNIERE PAROLES/'LAST WORDS' (1980) **16mm 4 min. color/sound $10 rental**

. . . this film is an aside, an homage and digression from Resnais' NIGHT AND FOG. It is not a "take off" in the shallow sense. It examines how we have been educated to "historical" images of horror. The narrative text in this case is by William Burroughs . . .

GOTTHEIM, Larry

BARN RUSHES (1971) **16mm 36 min. color/silent (18fps) $75 rental**

"BARN RUSHES is one of those seldom films which surprises one over and over. I remember the surprise I had when I used it first in a class; BARN RUSHES is so ecstatic and visionary that I thought a didactic setting might smother it. However, the film instead emerged not only unscathed, but (phoenix-like) improved! For aside from the compositional/retinal joy of the film, it is also a tour de force in sequential organization of thematic material, the closest possible approach to a textbook of atmosphere, camera vision, and lighting, as they relate personal concept to purely visual relationships.

". . . elegant yet rustic in its simplicity of execution; tugged gently toward different sides of the set by hints of color and motion interactions, positive and negative spaces, etc., and the unyielding delivery on one of the great apotheoses of poetic cinema at fade-out time."—Tony Conrad

Collection: Carnegie Institute; Moderna Museet, Stockholm.

Also available from the Film-Makers' Co-operative, New York City; London Filmmaker's Cooperative; Freundeder Deutschen Kinemathek, Berlin.

HORIZONS (1973) **16mm 80 min. color/silent $120 rental**

Completed in 1973 (with assistance from CAPS), HORIZONS was released as an individual film and continues to stand as such. However, I have incorporated it as Part I "Overture" to the series *Elective Affinities*, which includes three further sound films: MOUCHES VOLANTES (1976), FOUR SHADOWS (1978) and TREE OF KNOWLEDGE (1981). For information on special rates for the entire series contact Canyon Cinema.

"This was also my fifth viewing of Gottheim's HORIZONS. (It is said, in Analects, VII:31, that 'when Confucius was pleased with the singing of someone he was with, he would always ask to have the song repeated and would join in himself.') During the first viewing of HORIZONS, in London, I just looked at it, with my eyes all open and ablaze, and I found it very beautiful. Later I listened to Gottheim talk about the film. I found out about the complex web of image rhymes and correspondences in the film. During my second and third viewings I became very absorbed in seeing and figuring out the correspondences and rhymes. But I found the film equally, if not more, beautiful. The fourth viewing was again an open eye viewing, without any special emphasis. During the Cooper Union screening I suddenly discovered its incredible richness of color. I sat close to the screen and I saw these glorious colors and I was amazed that I could look at HORIZONS four times and not notice the magnificence of its color."—Jonas Mekas, *Movie Journal*

". . . It's theme is nothing less than the wheeling of our planet around the sun. It is intensely personal and at the same time entirely universal, comprehensible to anyone, anywhere at anytime. I have not seen it equalled in the existing body of the cinema."—Andrew Noren

Collection: Centre Beaubourg, Paris.

All films also available from the Film-Makers' Cooperative, New York City.



THE DEATH OF JIM MORRISON by Tom Huckabee and Will Van Overbeek
featuring Will Van Overbeek, Tom Huckabee, Sarah Norvell and Jeff Whittington



IKARUS by Chuck Hudina



BABOBILICONS by Daina Krumins

GUTMAN, Walter

HANDS DOWN (1983) **16mm 6 min. color/silent $10 rental**

The heroine is Mary Lou Harmel who is the dominatrix in CLOTHED IN MUSCLE. I must have made it about the same time—or maybe a year later. Anyway I am dating it from Bob [Cowan]'s title 1983. Also featured is a rag doll and my forearm which Mary Lou in a hand wrestling match puts down.

I had completely forgotten it and so had she until the other night I rummaged thru various leftovers and it came to light. Everyone is amused by it. It's quite erotic—but also quiet.

It also features my special technique of being lucky with mistakes. In this case I am clear as to what the mistakes were. The camera (since stolen) had a mechanism for opening the lens for focusing and then closing it—if one remembered—so that when the shooting began it was at the f-stop chosen before (or it could be afterwards). But I often forgot—because of old age or excitement. As a result there was decisive over-exposure until I remembered. In this film the pattern of forgetfulness and remembrance of things past forms a type of design or contra-puntalism. If one thinks of the filmmaker's not of making mistakes but being brilliantly manipulated by extraterrestrial forces then the accident-created design is acceptable as a way of making the visuals exciting.

HALLINGER, David

GEORGE KUCHAR: The Comedy of the Underground (1982)
16mm 66 min. color/sound $150 rental

Co-director: Gustavo Vazquez.

George Kuchar's mother didn't want him to be a filmmaker. She wanted the 6'4" trained graphic artist and self-taught filmmaker to be a "baseball player or a basketball player. I wanted him to be somebody," comments Stella Kuchar.

Well, she got her wish. In an essay on the burgeoning new American cinema, discussing the "underground" or American anti-establishment filmmaking movement in 1967, Jack Kroll of *Newsweek* wrote, "George and Mike Kuchar, the first holy innocents of the underground, are in some ways the most astounding members of the avant-garde cinema."

GEORGE KUCHAR: The Comedy of the Underground is a new documentary that brings attention to George Kuchar, the Bronx-born, comedic genius of underground cinema. This film portrait captures the 40-year-old filmmaker chronicling his career as he flips through his scrapbook in his apartment decorated with kitsch art, and introduces a retrospective of his films at a San Francisco film tribute. To provide an overview of Kuchar's style, clips from a select group of his 59 films—THE DEVIL'S CLEAVAGE, A REASON TO LIVE, and ECLIPSE OF THE SUN VIRGIN—are included. Also included is the classic HOLD ME WHILE I'M NAKED (1966) which brought George critical acclaim as the satirist of the underground movement, depicting sexual frustration while parodying the early, elaborate Hollywood productions.

"A risque documentary? Yes . . . the high camp satire found in Kuchar's films is reflected and paid tribute to, in the style of Hallinger's documentary. Kuchar's work might shock you, his own interpretation will amuse you, and the glimpse into his lifestyle will intrigue you. The result is a magnificent portrait of a very unique filmmaker."—Sante Fe Winter Film Expo

"While others in the underground took their vows of humorlessness, the apostate George Kuchar was marching fearlessly into the camp of the parodists . . . Kuchar is funnier when he's serious than Stanley Kramer is when he's funny, and vice versa. David Hallinger and Gustavo Vazquez introduce you to a filmmaker you should already know."—Mitch Tuchman, *Filmex '83*

"A genius of the peculiar."—Peter Stack, *San Francisco Chronicle*

Shown: Filmex '83; Mill Valley Film Festival, 1983; Bay Area Filmmakers Showcase, 1982; Millennium, New York City; Chicago Filmmakers; Ann Arbor Film Festival; Santa Fe Winter Film Exposition; Houston Museum of Modern Art; 8th Annual Palo Alto Film Festival (awarded a prize); Film in the Cities, St. Paul; Roxie Cinema, San Francisco; Valladolid Film Festival, Spain, 1982; Montreal Film Festival, 1982; San Diego Educational Cultural Center.

See photo page 17.

HAMMER, Barbara

See photo page 18.

POOLS (1981) **16mm 6-1/2 min. b&w/color/sound $20 rental**

Co-maker: Barbara Klutinis.

Underwater and abovewater photography of two swimming pools designed by architect Julia Morgan for the Hearst Castle, San Simeon, California.

". . . most visually accomplished film to date. Uses a classical approach to editing. Color, motion, reflection combine to make visual music."—Carmen Vigil, Programmer, *The Cinematheque*

Awards: Ann Arbor Film Festival; San Francisco Film Festival; Los Angeles Film Festival.

POND & WATERFALL (1982) **16mm** **15 min.** **color/silent** **$30 rental**

Production assistance by Dorothy Weicker.

Rephotography of all underwater footage of a spring pond and waterfall, provoking an experimental film of exploration of the verdant pond growth as well as the dynamic light and water reflections and refractions of a waterfall before the camera floats into the sea.

Award: Ann Arbor Film Festival.

Films also available from the Film-Makers' Cooperative, New York City.

HASLANGER, Martha

THE REVOLUTION (1979–1983) **16mm** **39 min.** **b&w/sound** **$75 rental**

Revolution is theater. Its characters are victims of a rhetoric larger than themselves, and its proselytisers (writers and playwrights) are often the ones who turn out to be the real revolutionaries, appropriating for fiction just as revolutionary politics itself appropriates from reality.

While working on the film, I researched the lives of many revolutionaries. Their common sentiment, however, surprised me: ". . . if I didn't HAVE to do this, if I didn't HAVE to sacrifice, I wouldn't" . . . quickly followed, *sotto voce*, by the fatigued cry for consolation or reconciliation, for recantation or retirement, for death. It is therefore not a polite film. It is not heroic and it is not inspiring. But I hope it, with all its fictions, approaches what is real.

See photo page 18.

HAXTON, David

LANDSCAPE AND ROOM (1978) **16mm** **12 min.** **color/silent** **$40 rental**

LANDSCAPE AND ROOM incorporates negative color image. Line drawings are made with strings in planes that progress back in space away from the film screen. The film begins with a line drawing of a landscape covering the screen. A performer then makes a line drawing of a room on top of the landscape. At this time the performer eliminates the landscape by cutting the strings that form the landscape. Holes are then cut in a large piece of paper that blocks the space behind the landscape. The cutting of the paper reveals a drawing of a cube further back in the space. The cube appears to be behind the room. Lines of the room are erased so that the cube appears to be in the room. The strings of the room are then cut leaving only the cube. Another piece of paper blocking the space further back is removed revealing another landscape similiar to the first. The cube now appears in the landscape.

Award: Ann Arbor Film Festival.

HILLS, Henry

RADIO ADIOS (1982) **16mm** **12 min.** **color/sound** **$30 rental**

A superabundance of useless information effectively subdues Freedom of Speech. Condense & survive!

Starring Hannah Weiner, Diane Ward, Sally Silvers, Jemeel Moondoc & Muntu, Aline Mayer, Jackson MacLow, Abigail Child, Charles Bernstein, Bruce Andrews, & Rashied Ali on drums, with George Kuchar as a Maoist revolutionary, RADIO ADIOS is a monolog in 12 plaited strands, an extremely precise, condensed & intensely rhythmic Busby Berkeleyish spectacle of an examination of conversational & literary language over a fair range of vocal timbre & microphones & volume settings & single-system sync peculiarities & its dissolution into music to the accompanyment of simultaneous Manhattan ambiances punctuated by fragments of jazz, of artist friends' faces & their fleeting dissociated emotions & gestures of movement, foregrounded movement accompanying the vocals, backgrounded movement of pedestrian & motor traffic that make N.Y. such joy for the ear & eye (& death to nose & lung), personalized handheld camera movement, movement from cut to cut— juxtapositions of scale, pulsating changes in light intensity, a varying pallette of various filmstocks, generations, etc., at an appropriately furious pace (post-War generation grew up to TV, R&B&rock&roll, 70mph highways & rapidly increasing population in finite space) & in strict

one-track sync, allowing free rein to the eccentricities of the mind of the maker & offering simultaneously several levels of apprehension or interpretation to encourage multiple viewings. Text published in O.ARS/3: LANGUAGES (Cambridge, 1983).

Brakhage says its real.

HOPPER, Philip

RANDOM DOTS (1979) **16mm** **4 min.** **color/sound** **$10 rental**

T.V. is as T.V. does.

Award: Athens Film Festival.

SPEED (1981) **16mm** **3 min.** **color/sound** **$10 rental**

America wants to go fast.

See photo page 18.

NOISE (1982) **16mm** **3 min.** **color/sound** **$10 rental**

Consumer propaganda.

Special Note: All of the above films may be rented as a package for the special price of $25.

HUCKABEE, Tom

THE DEATH OF JIM MORRISON (1978) **16mm** **12 min.** **b&w/color/sound** **$25 rental**

Co-maker: Will van Overbeek.

Morrison's death/murder explodes into a profusion of gorgeously disturbing images of the life he inhabited. It is a world that revels in sex, violence, drugs, death, reptiles and rock 'n' roll. The cast, composed of journalists, performance artists, punk rockers, bikers, and an on-duty, uniformed policeman, is excellent.

"The most phenomenal part of the film is not its story nor its acting but its sheer sense of cinema. The photography is gorgeous and is complemented by the editing, and much of the effect of the film comes from the juxtaposition of disparate visuals."—Louis Black, *Daily Texan*

"Some love it, others hate it."—Jonathan Demme, *N.Y. Rocker*

See photo page 23.

HUDINA, Chuck

IKARUS (1973) **16mm** **2 min.** **b&w/silent** **$8 rental**

Directed by Hans Breder; camera, Chuck Hudina.

A slow-motion dive at 3,000 frames per second.

Shown: Ann Arbor Film Festival, 1974.

See photo page 24.

SOUND STILLS (1975) **16mm** **7 min.** **color/sound** **$15 rental**

A series of photographed sound sources.

Shown: Ann Arbor Film Festival, 1975; London Avant Garde Film Festival, 1979; Museum of Modern Art, New York City, 1976.

ON THE CORNER (1983) **16mm** **6 min.** **b&w/silent** **$14 rental**

An urban ballet performed by street children.

Shown: Athens Film Festival, 1983.

Award: Ann Arbor Film Festival, 1983.

HUTTON, Peter

NEW YORK PORTRAIT: CHAPTER TWO (1980–1981) **16mm 16 min. b&w/silent** **$30 rental**

Chapter two represents a continuation of daily observations from the environment of Manhattan compiled over a period from 1980l–81. This is the second part of an extended life's portrait of New York.

"Hutton's black and white *haikus* are an exquisite distillation of the cinematic eye. The limitations imposed—no color, no sound, no movement (except from a vehicle not directly propelled by the filmmaker), no direct cuts since the images are born and die in black—ironically entail an ultimate freedom of the imagination . . . If pleasure can disturb, Hutton's ploys emerge in full focus. These materializing than evaporating images don't ignite, but conjure strains of fleeting panoramas of detached bemusement. More than mere photography, Hutton's contained-within-the-frame juxtapositions are filmic explorations of the benign and the tragic . . ."—Warren Sonbert

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JENKINS, Patrick

WEDDING BEFORE ME (1976) **S8mm 7 min. color/sound (24fps)** **$10.50 rental**

WEDDING BEFORE ME was shot and completed in April of 1976. The original footage was shot by my Uncle John in 1953 as a record of my parents' wedding. Hence the original footage was shot before I was born. When I first saw this original footage in 1976 immediately I began to reflect on my feelings about family structures and social rituals (i.e., weddings and baptisms) that exist in our society. The original footage seemed to contain a lot of the repressed feelings of interpersonal tensions that family structures and ritual do so much to contain and control.

Award: Jury Recognition Screening, 1977 Toronto Super-8 Film Festival.

FLUSTER (1978) **S8mm 7 min. b&w/silent (24 fps)** **$10.50 rental**

In FLUSTER I was trying to simulate a state of mind where thoughts, images, and emotions rush at us in a wild and uncontrollable manner. At this point we cannot grab onto any distinct thought, image, or emotion.

The film was shot in an improvisational manner in an empty house.

Award: Top prize, Experimental category, 1979 Toronto Super-8 Film Festival.

All films also available from the Canadian Filmmakers Distribution Centre, Toronto.

JORDAN, Larry

MAGENTA GERYON (1983) **16mm 35 min. color/sound** **$50 rental**

Three picture-movements where the myth of past and present meet. All three pictures are worked to musics chosen first. Part 1, "Adagio," presents the embodiments of Psyche and Eros as experienced in my own life. Part 2, "In a Summer Garden," seeks the mystery-roots of my own passion for the world of the bright blossom, the mystical rose, the ancient gardens of Beardsley and King Arthur. Part 3, "Winter Light," concludes that in light and its endless permutations, illumination returns from the world irrespective of its state of human alienation. (All filmed in the dawn hours of California winter.)

KATZKE, M.R.

FOURTH AVENUE (1982) **16mm 25 min. color/sound** **$45 rental**

FOURTH AVENUE is a documentary film about Anchorage's skid row people and the attitude of community officials toward their lifestyle. Good for cultural studies about prejudice and attitudes toward minorities as well as for seeing another side of Alaska.

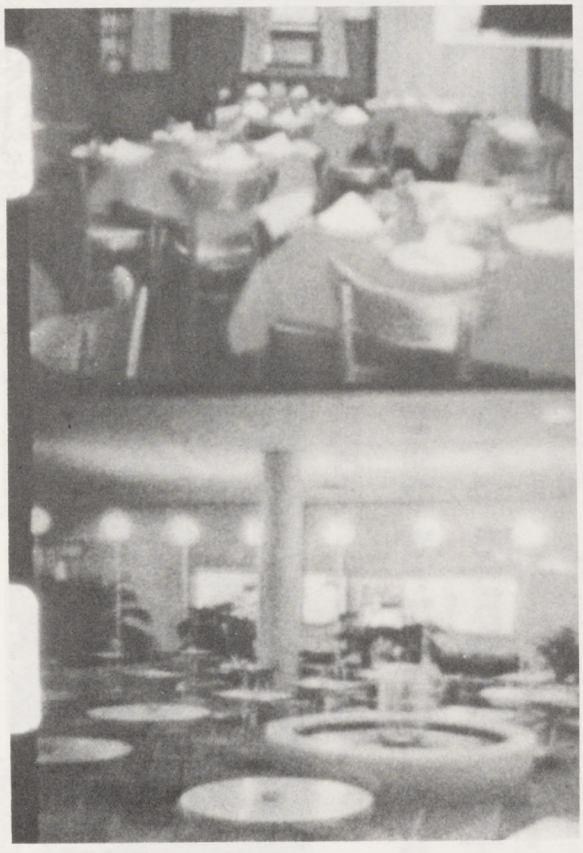
KELLER, Marjorie

DAUGHTERS OF CHAOS (1980) **16mm 20 min. color/sound** **$40 rental**

"The film deals simultaneously with girls becoming women, woman looking back on her childhood. It is pervaded with a voluptuousness, with longing: the woman, disappointed in love, looking for lost innocence, the girl yearning for the power of her sex."—Anne Becker



Liv Ullman in SEVEN PORTRAITS by Edvard Lieber



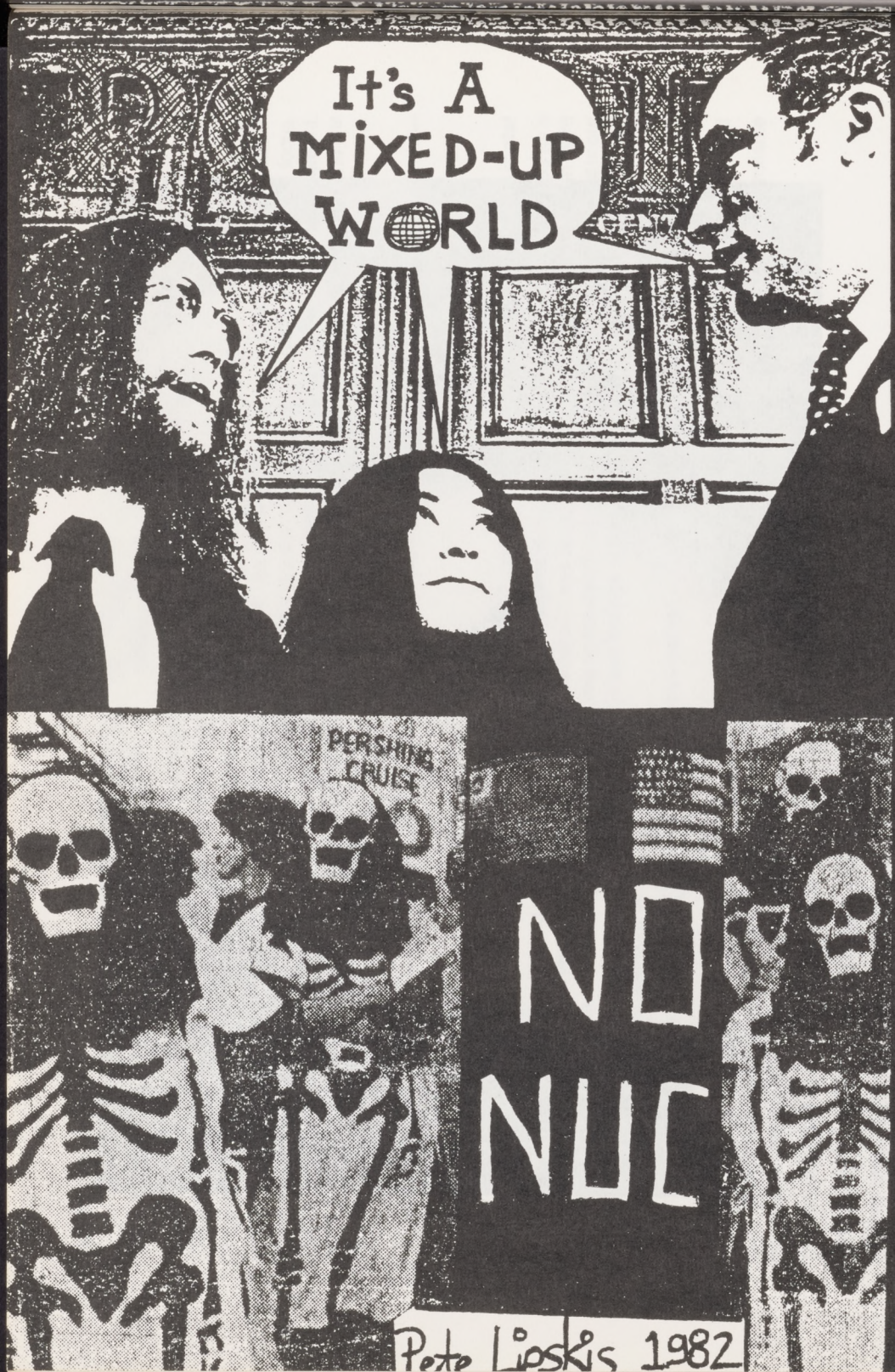
TREPANATIONS by Janis Crystal Lipzin



TRIFLES by Sandra L. Nervig



TRIFLES by Sandra L. Nervig



Peter Lipskis - 1983

CRYSTALS

History society determined to honor pioneer snowflake photographer

JERICHO, Vt. (UPI) — Through 46 winters, dairy farmer William Bentley left his mark on science.

Now, 51 years after Bentley's death, some history buffs are determined to put his mark on a U.S. postage stamp.

The Jericho Historical Society recently launched its third attempt to have a commemorative postage stamp issued in honor of "Snowflake Bentley" — who in his lifetime photographed 5,381 snowflakes and found no two alike.

"I'm all for it," said Amy Bentley Hunt, 83, of Hinesburg — who helped her uncle in his work.

"I hope we get the stamp."

Bentley made his first photographic enlargement of a snowflake nearly 98 years ago, and spent much of the next 46 winters expanding on his work.

He ackowledged his research was a labor of love, and once described snowflakes as "gems from cloudland."

"There is need of a greater love for and appreciation of such things, of the beautiful and wonderful in nature," he wrote in a 1929 letter.

Bentley collected snowflakes on a blackboard, examined them with a magnifying glass, then took pictures with a microscope-equipped camera that could magnify ice crystals up to 3,600 times.

The process was done in an unheated room, and he sometimes used a feather to bush snowflake specimens on to glass sides.

"The day that I developed the first negative made by this method, and found it good, I felt almost like falling on my knees beside that apparatus and worshipping it," he once said.

"It was the greatest moment of my life."

The historical society twice before nominated Bentley for a commemorative stamp, but the 18-member citizens' stamp advisory committee — which receives 4,500 such requests each year and makes recommendations to the postmaster general — rejected both nominations.

Historical society spokesman Blair Williams said the committee did not give reasons for the rejections, but that the society decided to try again, requesting a commemorative stamp be issued in 1885 to observe the 100th anniversary of Bentley's first snowflake picture.

The previous requests were attempts to mark the 100th anniversary of Bentley's birth, and to honor him during the 1980 Winter Olympics.

The Vancouver Sun MON., DEC. 27, 1982

THE FALLEN WORLD (1983) **16mm 9 min. b&w/color/sound $25 rental**

An elegy for a Newfoundland dog named Melville and a portrait of his owner.

LYRICS (1983) **S8mm 9 min. color/sound (24fps) $15 rental**

Three songs between heaven and earth. With Carmen, Susan, Joseph, and Marcus Vigil.

All films also available from the Film-Makers' Cooperative, New York City.

KIRBY, Lynn

ACROSS THE STREET (1982) **16mm 3 min. color/sound $10 rental**

I witness shocking events which remain unresolved. This film was made for therapeutic reasons; it is a story which takes place in an empty apartment across from my bedroom window.

Shown: Big Muddy Film Festival; SFAI Film Festival.

DECIDUOUS (1982) **16mm 17 min. color/sound $25 rental**

A film about learning and memories which surface to distort present moments. The seasons change and so do the facts. Bright colored images trigger events—past experiences influence today's political convictions.

Award: First place, SFAI Film Festival.

See photo page 48.

LOVE, LYNN (1982) **16mm 1 min. color/sound $5 rental**

A poem to my grandmother and mother.

PRELUDE (1981) **16mm 1 min. color/sound $5 rental**

A film about light and aggression, heat and religion; she ascends from the piano.

Shown: SFAI Film Festival.

See photo page 48.

KRUMINS, Daina

BABOBILICONS (1982) **16mm 16 min. color/sound $35 rental**

"Daina Krumins's 1982 BABOBILICONS is a spectacular special-effects study of molds, mushrooms and similar vegetation."—Richard Shephard, *New York Times*

"Daina Krumins's BABOBILICONS is a truly surrealist work in terms of both its process and product. Krumins takes time to make her films. It took her nine years to create this remarkable animated short, yet her method is in line with the surrealist affinity for chance operation. She cultivated slime molds on Quaker five-minute oats in her basement, planted hundreds of phallic stinkhorn mushrooms, and put her mother behind the camera to film them growing. The results are sexual and bizarre. She combines ordinary objects—wall sockets, candles, and peeling paint—to get unnerving, dreamlike images. Porcelain fish jump through waves; mushroom erections rise and fall. Her Babobilicons— robotlike characters that resemble coffee pots with lobster claws—move through all this with mysterious determination. Anyone who orders 10,000 ladybugs from a pest control company to film them crawling over a model drawing room definitely possesses a sense of the surreal."—Renee Shafransky, *The Village Voice*

Awards: Bronze Hugo, Chicago Film Festival; Sinking Creek Film Celebration; Atlanta Independent Film Festival; SFAI Film Festival.

See photo page 24.

KUCHAR, George

LOVERS OF ETERNITY (1963) **Reg8mm 30 min. color/sound (18fps) $35 rental**

Sound on tape.

A lonely, bohemian poet befriends the good, the bad and the ugly in this rooftop drama set in New York's lower East side of Eden.

LUST FOR ECSTASY (1963) **Reg8mm 45 min. color/sound (18fps) $50 rental**

Sound on tape.

A two-reeler that depicts the shattered hopes of a group of people who staff a major, big-city hospital during a prophecy of doom. Together they face the onslaught of the human spirit clawing for fulfillment in an environment geared to convalescence.

A TOWN CALLED TEMPEST (1963) **Reg8mm 30 min. color/sound (18fps) $35 rental**

Sound on tape.

A storm of inner and outer fury rips the lid off a septic tank of pent-up hatreds and small-town bickering as the damned seek forgiveness and the forgiven seek the damned.

CATTLE MUTILATIONS (1983) **16mm 25 min. color/sound $35 rental**

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanliness. Part documentary, part "cartoon," part B movie, the film asks questions to which there don't seem to be any clear-cut answers.

MOM (1983) **S8mm 15 min. color/silent (18fps) $25 rental**

Something for me to play and remember my mother by when she is not here to visit me: smiling, eating, walking around nice places that are filmed with a cheap lens so that you can't see the cracks and the dirt.

Note: The following films were all made at the San Francisco Art Institute and utilize production facilities and student input at that school:

I MARRIED A HEATHEN (1974) **16mm 55 min. b&w/sound $70 rental**

A surprise birthday party turns into a turbulent session of shattered dreams and human wreckage as the party-goers rendezvous with truth in its more painful form.

THE DESPERATE AND THE DEEP (1975) **16mm 21 min. b&w/sound $30 rental**

A husband and wife travel by ship to Egypt with their son and encounter the sinister as nature assaults their vessel with tempest and marital tensions. The extreme low budget of this film proved to be an asset.

THE ASPHALT RIBBON (1977) **16mm 20 min. b&w/sound $30 rental**

A salute to truck-drivers and their vehicles . . . women . . . and material to imbibe.

ONE NIGHT A WEEK (1978) **16mm 27 min. b&w/sound $35 rental**

A sexual rendition of a wholesome morality play that originally was designed to re-unite a fictitious family into a happy and vital unit. The vitality is still there in this rendition but the focus has shifted to the world of innuendoes and exhibitionism.

PRESCRIPTION IN BLUE (1978) **16mm 20 min. b&w/sound $30 rental**

A female sex therapist throws herself into her work with wicked abandon and confronts the masochism of her 9 to 5 job . . . with plenty of overtime.

THE POWER OF THE PRESS (1979) **16mm 25 min. b&w/sound $35 rental**

The writer on a high school newspaper stirs up trouble as he sets in motion the machinery of gossip. Student-teacher relationships are visually exploited with very little regard for the prudish tone of the original, outdated drama that this production is based on.

SYMPHONY FOR A SINNER (1979) **16mm 56 min. color/sound $70 rental**

The tuneful, tacky and lavish saga of an exotic dancer and her passionate relationship with her parole officer. Sprinkled throughout this colorful tale are cameo appearances, choreography, songs, and something for everyone.

HOW TO CHOSE A WIFE (1980) **16mm 15 min. color/sound $20 rental**

A visual and aural excursion into the world of mate-seeking that features dream and reality side-by-side like ham and cheese.

THE WOMAN AND THE DRESS (1980) **16mm 14 min. color/sound $25 rental**

The script is from a 1940's drama about teenage rebellion in the world of fashion and parental intervention. The conflict in the plot is mirrored in the clash of colors chosen to decorate this tale.

BOULEVARD KISHKA (1981) **16mm 20 min. color/sound** **$30 rental**

The meteoric rise and fall of a Hollywood starlet is given a glossy-looking treatment in this episodic exploration of the weaknesses within and without the doomed heroine.

THE ONEERS (1982) **16mm 10 min. color/sound** **$15 rental**

A sentimental essay on the noble and pioneering spirit that pushed westward on this continent is given a lavish and extravagant production . . . everything that $650 could buy.

MS. HYDE (1983) **16mm 17 min. color/sound** **$25 rental**

The fatal fall of an unhappy housewife is conveyed in a series of vignettes that try to capture the carnal confusion that lies buried under a veneer of choked silence as the housewife, strapped to an electric chair, tells all.

LAMBERT, Lothar

"Lothar Lambert is an original. He makes his films with his own money—which means his films cost between $2,000 and $20,000 (with most costing around $5,000)—in Berlin streets, parks, apartments, with friends joining his joyous conspiracies as cast and crew. The films are made quickly—almost 'dashed off,' with a good deal of the dialogue improvised by Lambert and his equally wacky sidekicks. Careful composition, artful lighting, accomplished performances are not a part of Lambert's game. He is working for today—not for posterity and a place in a far off cinema pantheon. The films are commentaries and reflections on life as it is happening now. They are to be seen, thought about, laughed with and then tossed away. They are far from being 'respectable' films, but they have a vitality and sense of reality missing from what now passes for 'respectability'. Lambert is not afraid of anything. Name a subject—no matter how 'taboo'—and Lambert has probably already been at it, picking it apart and laughing at it as the pieces fall around our ears. One might also point out that he is the most popular German filmmaker working in Germany—if the facts that his films run in 'non-respectable' cinemas until the copies fall apart and every new film causes long lines to form even without reviews and publicity mean anything . . ."—David Overbey

EX UND HOPP **16mm 60 min. b&w/sound (mag.)** **$75 rental**

EX UND HOPP cost exactly $2,000. It concerns the Berlin drug scene, but from a different point of view. A grotesque melodrama—in the finest sense of the term.

NOW OR NEVER (1978) **16mm 81 min. b&w/sound (mag.)** **$150 rental**

Written, produced, and directed by Lothar Lambert. Principal cast: Sylvia Heidemann, Dagmar Beiersdorf, Tally Brown, Ronald Perry.

The film is dedicated to Sylvia Heidemann, who died while the film was being made, and whose death was incorporated into the script. This time Lambert is off with sidekick Uwe Sange to explore New York. Partly the film is a sort of travel film, and partly it is the filmmaker's fictional (?) attempt to find his identity in the gay crowd in Central Park, Harlem, and Brooklyn.

FUCKING CITY (1981) **16mm 88 min. b&w/sound (mag.)** **$180 rental**

Written, produced, and directed by Lothar Lambert. Principal cast: Ulrike S., Stephan Menche, Lothar Lambert, Dagmar Beiersdorf, Ayla Algan.

Berlin today. The edgy, quirky, nearly disposable life of marginal Berliners. "Love ist kaput" we are told, but yet there it is: a hetero couple picking up foreign workers as sex objects through want ads to film the erotic happenings, a gay man who has a weakness for Turkish workers and quickies in the park, a semi-virginal woman from the country who becomes a pregnant bride.

Special Note: More titles from Lothar Lambert may be available soon. Please contact Canyon Cinema for details.

LAND, Owen [aka George LANDOW]

REMEDIAL READING COMPREHENSION (1970) **16mm 5 min. color/sound** **$12 rental**

Two kinds of material are used: 1) Material in the tradition of the "psycho-drama" or "personal film"; 2) Material of the sort used in industrial, educational, or advertising film. Questions are raised about the necessity of using acceptably "artistic" material to make a work of art, as well as about the relationships between "personal" and "impersonal" works.

"One of the ways that REMEDIAL READING COMPREHENSION works is in the degree of filmic distance which each image has in the film. Distance here refers to the degree of awareness on the part of the viewer that the image he is watching is a film image, rather than 'reality'. Landow's film does not try to build up an illusion of reality, to combine the images together with the kind of spatial or rhythmic continuity that would suggest that one is watching 'real' people or objects. It works rather toward the opposite end, to make one aware of the unreality, the created and mechanical nature, of film."—Fred Camper, *Film Culture*

WHAT'S WRONG WITH THIS PICTURE (1972) **16mm 10-1/2 min. b&w/color/sound** **$25 rental**

"The first portion of this film is an old instructional film about being a 'good citizen,' presented intact; the second section is a color reconstruction of this black and white film by Landow. The original film abounds in absurdities in both image and sound; Landow's 'copy' is even more bizarre. Both are also extremely funny, and the humor is not totally without meaning: it comes out of the way that each line of dialog, each direction given, implies a situation or character so absurdly plodding as to be almost inconceivable. In Landow's version he creates an additional paradox—one of depth—by matting out certain parts of the frame."—Fred Camper

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LEVINE, Saul

WEND-O (1964–67) **Reg8mm 3 min. color/silent (18fps)** **$10 rental**

A winding dance wandering to the west.

SAUL'S SCARF (1966–67) **Reg8mm 21 min. color/silent (18fps)** **$40 rental**

Free for benefits and free showings.

we turning in side/take it without them/it closes/Castles color/You must pass through it/before it closes/open unstolen/stop/it closes

castles color/the before turning/prism/face the kiss/half a beat time delay/ in image/behind the cloth/the rainbow bridge/the rainbow bridge —Erik Kiviat

TEAR/OR (1966–67) **16mm 3-1/2 min. color/silent** **$10 rental**

Seeing at a distance/through the burning/silk/may/the violence/grow between their eyes/in heaven —Erik Kiviat

CATS CRADLE HARP WIND LOCK HEART (1967) **16mm 6 min. color/silent** **$12 rental**

Cats cradle harp wind harp lock/As silk of speech and moire between the lines/ Tuning the harp up to pitch/String broke if I told a lie/

Call of the sun rose Chords of the king/Retaining the lyrics of memory/ A sound heard from the stone like a harp string beaking/Dangling lock.Did I forget here/Love woke/Early as the knot in the grain

SARAFREE (1968) **Reg8mm 3 min. color/silent (18fps)** **$5 rental**

SARAFREE SARAFREE film dancing in the street in the sky free film Dance Sing with the grass.

As long as men make war let us lie down and sing with the grass.

LIEBER, Edvard

SEVEN PORTRAITS (1983) **16mm 22 min. color/sound** **$30 rental**

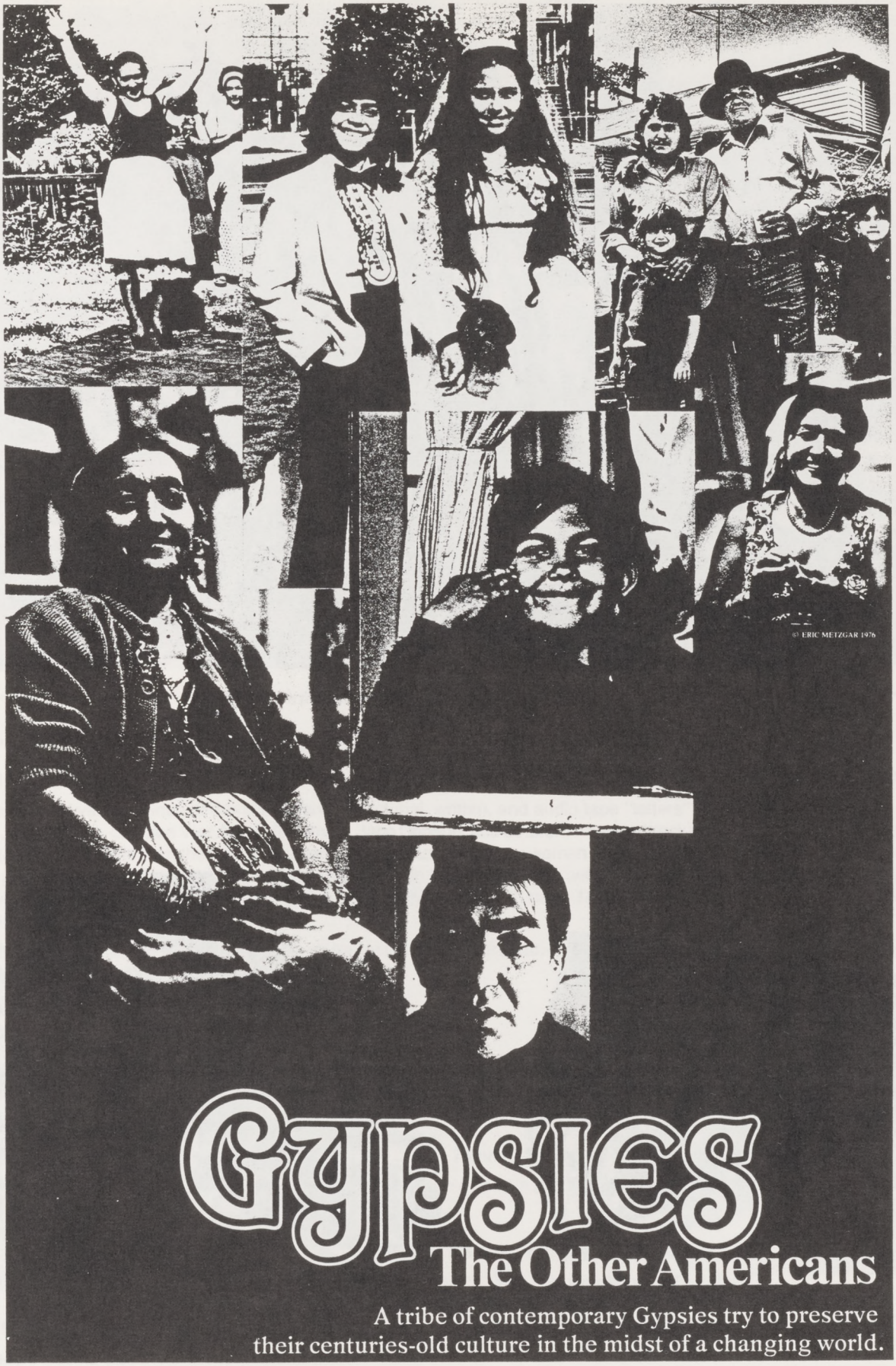
SEVEN PORTRAITS is a series of richly poetic impressions exploring multi-perceptual relationships between image and sound. Shot with informality and intimacy, the film penetrates artist-viewer distance with astonishing immediacy, revealing a powerfully complex vision of its subjects: Willem deKooning, Leonard Berstein, Robert Rauschenberg, Tennessee Williams, Andy Warhol, John Cage, and Liv Ullmann.

Also available from the Film-Makers' Cooperative, New York City.

See photo page 29.

LIPSKIS, Peter

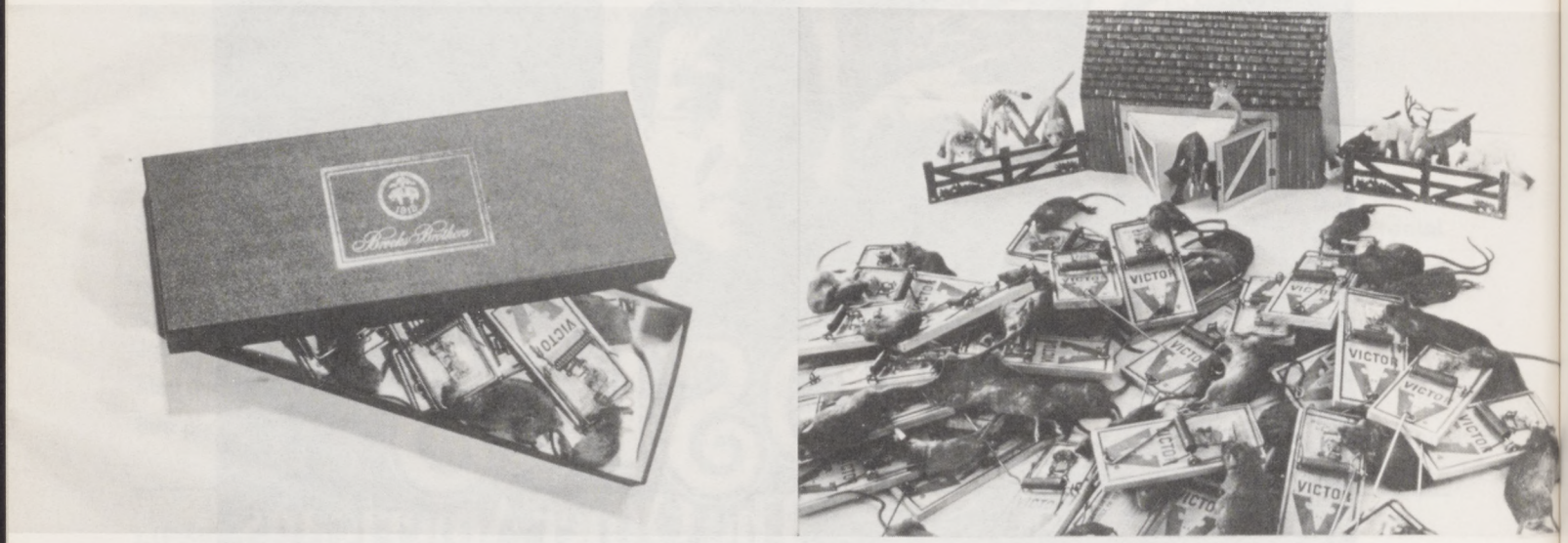
EXPERIMENTAL RHYTHMS (1976) **16mm 20 min. b&w/color/sound** **$40 rental**



GYPSIES: THE OTHER AMERICANS by Eric Metzgar



ASIAM, AS I AM by Toney Merritt



WHITE MOMMA PINK BABIES by Franklyn Novak

EXPERIMENTAL RHYTHMS is a work made up of nine relatively short films (ranging in length from 30 seconds to 6 minutes) with visual as well as structural concerns. Perception of time is altered through various optical and contact printing techniques; brief moments are stretched while the screen becomes a luminescently textured mosaic-in-motion, seemingly normal events are turned into a surreal cinematic experience.

"Lipskis illustrates concepts adapted from mathematics (permutations, probability/chance) via contemporary music (tone rows, aleatory structures as in Cage) applied to cinema. In the longest section, six old and corny theatrical shorts are metrically intercut in one-second segments, creating, as Lipskis notes, 'extreme physiological tension.' There is a psychological aspect as well; a representation of dream process and play of archetypes through the fragmented, displaced imagery; chance synchronicity."—Tony Reif

FLOATING REFLECTIONS (1977) **16mm 15 min. color/sound $30 rental**

Dream-like lyrical images of nature, living creatures, and people in gardens, with original musical soundtrack (steel guitar, pedal harp, and electronic synthesizer). Visual effects include multiple exposures and dissolves, optical and contact printing, matting, and colorization.

Films also available from the Canadian Filmmakers Distribution Center, Toronto, and the Canadian Filmmakers Distribution West, Vancouver.

(IT'S A) MIXED-UP WORLD (1982) **16mm 8 min. b&w/color/sound $15 rental**

A Bruce Conner-type collage film; educational and information films from the 1940's & 50's re-edited to original electronic-rock music by Ron Smulevici; depicts the themes of technological progress of civilization in a dynamic relationship with human instincts and animal drives (aggression, sexuality, food, territorialism, etc.) that result in war and destruction.

Also available from the Canadian Filmmakers Distribution West, Vancouver.

See photo page 30.

CRYSTALS (1983) **16mm 6 min. color/silent $10 rental**

A cinematic tribute to the infinite variation of design in nature as manifest in William Bentley's beautiful snowflake photographs. The film is a kaleidoscopic "psychedelic" mandala that tranforms static snow-crystals into organic geometric phenomena.

See photo page 30.

LIPZIN, Janis Crystal

TREPANATIONS (1983) **S8mm 20 min. color/sound (mag.) (24fps) $40 rental**

A film made up of various kinds of correspondence—pictorial, written, and audio tape "letters" sent to the filmmaker by Nancy Rexroth, Joe Gibbons, Carmen Vigil, David Robinson, Jane Dobson, and others. The soundtrack is the dominant element and was constructed from excerpts from the tape correspondence of a contemporary woman photographer. She describes the madness of her daily life in moods vacillating between delight and despair. Her experiences, while uniquely her own, function as a magnifier through which we all can see our own situations and strongly identify with hers. The title describes a delicate cranial operation performed in prehistoric cultures.

"TREPANATIONS reminds me of the thoughts one has at the moment of death— when you look back on your life and realize that's all it was made up of . . ."—Nathaniel Dorsky

See photo page 29.

MERRITT, Toney

4891 (1969–1970) **16mm 5 min. b&w/sound $10 rental**

A political 1984-ish Sci-Fi, paranoid film like every one made at some point in the 60's. Possibly my most embarrassing film to date, but made in earnest.

LITTLE SWAHILI DANCERS (1972) **16mm 1-1/2 min. b&w/silent $5 rental**

A document of a troupe of young dancers performing African dance. You can almost hear the music.

GAME (1973) **16mm 5 min. b&w/sound $10 rental**

Sometimes it seems that there is more at stake when losing.

WHAT'S THIS (1973) **16mm** **2 min.** **color/silent** **$5 rental**

An ecological statement of sorts.

6 TO 8 AM (1974–1975) **16mm** **28 min.** **b&w/sound** **$30 rental**

My longest film to date; I rarely have shown it, as it never felt as I intended it to feel. But I feel differently about it now, as it is a major work for me, but to date not as successful. A story of a young, up and coming Black Man who despite his success is very unhappy, as he realizes that he is living his life as others feel he should . . .

EMBRACABLE YOU (1979) **16mm** **5 min.** **b&w/sound** **$5 rental**

A grating film whose conception was inspired by equally grating relationships. The sound track alone is enough to make you feel as bad as I did.

NOTES (1979) **16mm** **1-1/2 min.** **b&w/silent** **$5 rental**

A series of sketches.

THREE MASKED PIECES (1979) **16mm** **3 min.** **color/silent** **$5 rental**

Another in a series of self portraits where I poked fun at myself in some manner or other.

CONQUEST PIECE (1981–1982) **16mm** **5-1/2 min.** **b&w/sound** **$10 rental**

I can only say that I set up the situation for this—what I believe is a very humorous film; but it is Nancy that made this movie.

ASIAM, AS I AM (1982) **16mm** **6 min.** **b&w/silent** **$10 rental**

A look at how I feel people perceive me, and I them.

Award: Ann Arbor Film Festival.

See photo page 36.

BY THE SEA (1982) **16mm** **2-1/2 min.** **color/silent** **$5 rental**

A film made from my old studio apartment on Telegraph Hill. A portrait of sorts.

REVOLUTION (1982) **16mm** **1/2 min.** **b&w/silent** **$5 rental**

The closing sequence of my film CONQUEST PIECE, that stands up on its own feet.

METZGAR, Eric

GYPSIES: THE OTHER AMERICANS **16mm** **50 min.** **b&w/color/sound** **$75 rental**

Co-maker: Penelope Willens.

GYPSIES: THE OTHER AMERICANS is a documentary about a Kaldaras tribe of Romani-Gypsies who have lived in the United States since the beginning of this century. The film focuses on an extended family group who more or less have stopped their seasonal migrations between the east and west coasts and settled down in Los Angeles, California. The film is in color when traditional celebrations are being depicted and in sepia b&w when adaptations to American culture are being shown. Subtitles are provided when the conversation is in the Gypsy language—*romani*. The film features interviews, first-person narration by Gypsies, and a wide range of Gypsy-American activities including a saint's day party called a *slava*, a Gypsy Easter, a Gypsy wedding, a fortune-telling session, and scenes of Gypsies repairing cars, hustling Christmas trees, music-making, and dancing. The wedding of two thirteen year-old children in the film, complete with timeless customs, seems to belie any discussion of change, but life is changing for these people: there is less wandering, children are receiving better educations, and men's and women's roles are adapting more and more to American lifestyles. Nevertheless, the old attitudes of prejudice, antagonism, and fear that have plagued Romani-Gypsies for centuries remain, while the newer demands of modern American society must also be confronted.

Awards: CINE Eagle 1976; Margaret Mead Film Festival, 1978; Royal Anthropological Institute Film Festival, 1980.

See photo page 35.

GYPSY WEDDING **16mm** **12 min.** **color/sound** **$25 rental**

Co-maker: Penelope Willens. GYPSY WEDDING is part of the longer film, GYPSIES: THE OTHER AMERICANS. This film segment depicts a now rare event in Romani-Gypsy culture in the United States—the marriage of children at the onset of puberty.

The film is narrated by a Gypsy man and woman who tell us about the meaning of the rituals, dances, and other events which occurred on this occasion.

MOORE, Andrew

HISTRIONIC RESPONSE SECTION (1983) **16mm 2 min. b&w/sound $5 rental**

I heard some old pipe organ music which suggested "desperate fear" to me, and I envisioned a relentless series of faces looking terrified, as if they were in a horror movie and had just seen some terrible monster. I had about 50 people do two things for the camera: act horrified, and act relaxed and blissful. The resulting footage was edited to conform to that particular piece of organ music which is heard on the soundtrack.

NELSON, Gunvor

KIRSA NICHOLINA (1969) **16mm 16 min. color/sound $25 rental**

Credits: Parents, David & Ellis Woeller; Music, David Woeller.

"That Gunvor Nelson is indeed one of the most gifted of our poetic film humanists is revealed in KIRSA NICHOLINA, her masterpiece. This deceptively simple film of a child being born to a couple in their home is an almost classic manifesto of the new sensibility, a proud affirmation of man amidst technology, genocide, and ecological destruction. Birth is presented not as an antiseptic, 'medical' experience (the usual birth film focuses on an anonymous vagina appropriately surrounded by a white shroud) but as a living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the newest sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband and friends quietly present, the strikingly pretty young woman, in fetching terrycloth and red socks, is practically nude throughout; her whole body is seen at times, and for once the continuity between lovepartner and birthgiver is maintained; she remains 'erotic'. We never once forget that she is a woman and that the new life came from sexual desire . . . " —Amos Vogel, *The Village Voice*

Awards: Diplomate, Oberhausen Festival, 1970; Diplomate, Der Jugend Filmothek, Oberhausen.

Purchased for Finnish TV and Swedish TV.

Shown: National Film Theatre, London.

NERVIG, Sandra L.

TRIFLES (1981) **16mm 22 min. b&w/sound $33 rental**

Cast: Rachel Bard, Iris Korn, Klair Bybee, Bob Harks, Ola Kaufman, Evans Davis.

Credits: Steve Grossman, Editor; Steve Wallen, Cinematographer.

TRIFLES is a character study/mystery filled with the rich detail of its Depression Era period. Set in the rural Midwest, the film explores the relationships of husbands and wives pitted against each other in searching for the motivation behind a brutal slaying. It is adapted from the play by the Pulitzer Prize winning Susan Glaspell who wrote it for the legendary Provincetown Players.

"It communicated! An excellent film. Excellent choice of music, creation of setting and mood through camera work . . . Captures the atmosphere of the Depression in style and content. Crazy woman is terrific. Shows vividly male-female conflicts, hence would be very suitable in women's programs."—American Film Festival

Awards: Gold Award for Best Student Film, Houston International Film Festival, 1981; Best of the Fest, Rochester International Amateur Film Festival, 1981; Cash Award Winner, Sinking Creek Film Celebration, 1981; Gold Award for Best Film, Philadelphia International Film Festival, 1981; Honorable Mention, Kinetic Image International Film Festival, 1981; Best Student Film, American International Film Festival, 1981; Honorable Mention, Columbus International Film Festival, 1981; CINE Eagle Award, Council on International Non-theatrical Events, 1981; First Prize, USA Film Festival Short Film Competition, 1982; Third Prize, Seattle International Film Festival, 1982; Finalist, American Film Festival, 1982; Bronze Medal, Filmfestival of the Nations, Velden, Australia, 1982; Second Prize, Marin National Film Competition, 1982.

See photo page 29.

NOVAK, Franklyn

WHITE MOMMA PINK BABIES (1982) **16mm 22 min. b&w/sound** **$30 rental**

"I had all these dead mice that I'd been catching in mousetraps so I decided to start taking pictures of them."—Jeffry Kriger

After seeing the well known San Francisco photographer Jeffry Kriger in the documentary WHITE MOMMA PINK BABIES some have called him sick, morbid and downright gross. But most see past the shock value of Jeffry's work to find an originally perceptive artist whose medium is mice. In the film Jeffry discusses his best known works incuding the simulated Jonestown massacre. He also talks about being threatened by the Brooks Brothers suit company for the publication of his postcard showing a Brooks Brothers box full of dead mice.

WHITE MOMMA PINK BABIES also includes footage of Iowa farmer and mousetrap collector Jerry Lathrop and garbagemen in Harlem walking through mountains of garbage and talking about the hardships of living in rat infested Harlem.

Jeffry Kriger emerges as the hero of WHITE MOMMA PINK BABIES because he shows that it's more fun, and even profitable, to take pictures of mice than to just worry about them.

See photo page 36.

OSBORN, Steve

A CLEAN SLATE (1982) **16mm 10 min. color/silent** **$20 rental**

The flotsam and jetsam of eight sunken years. Six clusters remain; the rest has gone to the bottom.

THE TOOLS OF IGNORANCE (1983) **16mm 8 min. color/sound** **$15 rental**

The battery, as seen from the bleachers. An aerial drama in four acts, with running commentary from the heavens.

PALAZZOLO, Tom

CALIGARI'S CURE (1982) **16mm 70 min. color/sound** **$75 rental**

Produced, written, edited and directed by Tom Palazzolo. Cast: Carmela Rago (Mother), Andy Soma (Francis), Dave West (Allen), Paul Rosin (Cesar), Heather McAdams (Allen's Mother), Ron Kantor (Salesman), Ellen Fisher (Dream Girl), Ed Pino (Mr. Bat), P. Adams Sitney (Dr. Arthur Vision), Tom Jerumba (Chairman of the Board), Bob Loescher (Dr. Caligari), E.W. Ross (Man in the Boat). Camera: Kevin Smith. Sets: Bernard Beckman. Costumes: Lee Ann Larson. Music: Paul Gartski. Choreography: Ellen Fisher.

My work has always depended on outside sources, whether it's an artwork from another period or people, events, and places from my own past or present. I use this material as a springboard.

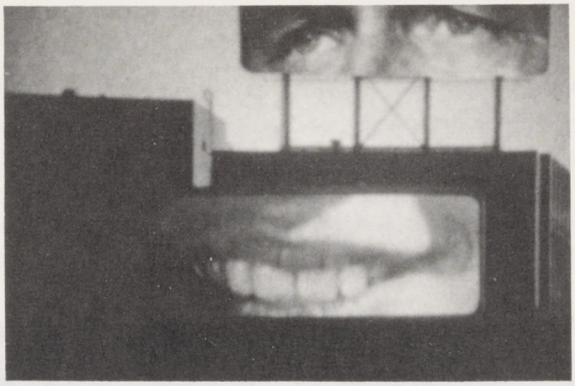
Both as a student and a teacher I have spent most of my adult life in an art environment. This present work combines formative memories of Catholic school with the other half of my life—the museum and school of the Art Institute of Chicago. I have always wanted to do a remake of Robert Wiene's THE CABINET OF DR. CALIGARI, both because the film is very interesting to me in a psychological sense and to reflect my interest in art and film history.

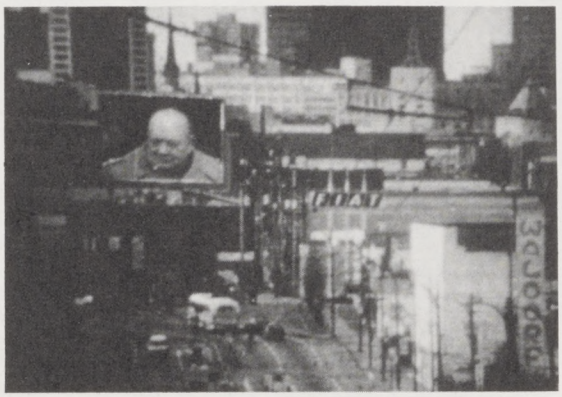
"CALIGARI'S CURE is Tom Palazzolo's first fictional narrative film and also his first feature. Loosely structured as an autobiographical remake of Robert Weine's THE CABINET OF DR. CALIGARI (1919), the film is a comic fantasy that presents the filmmaker's memories of childhood, Catholic school, and his arrival at the Art Institute of Chicago, as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful and irreverent, incorporating and openly acknowledging a wide range of influences from cinema, art history, and contemporary American art. The subjectively distorted, expressionist sets of the original German film, for instance, have been transformed into a junky, cartoon-like, and distinctly American version that reflects Palazzolo's involvement with contemporary painting as well as with film history.

". . . Palazzolo resides comfortably within his own sphere of reference, a domain that includes the rich heritage of film and art history as well as his own personal memories. His familiar and gleeful attitude toward these weighty traditions allows him to draw from them freely while indulging in a virtuoso display of visual and verbal puns, improvised performances, sexual innuendo, appearances by friends, in-jokes and obscure references (many of which hold meaning only for the filmmaker and his colleagues). The ease with which Palazzolo accomplishes all this suggests a new, more relaxed, and freer approach to the structuring of film narrative, not only in its affirmation of the validity of autobiographical concerns and personal expression, but also in its liberation of cultural tradition as a source of inspiration and humor for the contemporary artist."—Callie Angell, *New American Filmmakers Series*, Whitney Museum of American Art, New York City



CALIGARI'S CURE by Tom Palazzolo







AMERIKA by Al Razutis



". . . The filmmaker has implied that this is a film about insanity. I see it as the insanity of irrational social structures and the harrowing search for truth and survival in an age of misinformation. Each of us, as artists and creators, has been there, but have any of us found the 'cure'?"—Barbara Kossy, *Artweek*

"My favorite American film at the 1982 Edinburgh Film Festival was CALIGARI'S CURE."—Nigel Andrews, *London Times*

"Grade A garish weirdness."—Jim Davidson, *Pittsburgh Press*

"The difficulty with which an adult represents his own childhood let alone another's is the running gag in Tom Palazzolo's CALIGARI'S CURE."—J. Hoberman, *The Village Voice*

"A must see."—*Chicago Reader*

See photo page 41.

Special Note: For an additional $l0 rental fee, any other film by Tom Palazzolo will be available for showing with CALIGARI'S CURE.

PETERSON, Sidney

" . . . one of the originators of the American avant-garde cinema. The five films he made in San Francisco between l947 and l950 have become classics; they have influenced the cinematic education of many of the best film-makers of the subsequent generations."—P. Adams Sitney

"One of the greats, a pioneer of the American experimental film . . . With his sharp, proto-Funk assemblages of wild sight-gags and free associations, he celebrated those aspects of the Rene Clair and Bunuel/Dali films that were indebted to the work of Chaplin, Keaton, and Laurel and Hardy."—Walker Art Center, Minneapolis, program notes

"Peterson's films affirm the emergence of this new artist, the American experimental filmmaker."—Jon Gartenberg

"We were trying to say goodbye to an epoch, the one into which we had been driven in Apollinaire's 'Petite Auto.' "—S.P.

THE CAGE (l947) **16mm 25 min. b&w/silent $45 rental**

The adventures of a detached eyeball. Resources limited, content almost unlimited. Most celebrated shot: artist with head in birdcage.

"Marks the emergence of a naive-sophisticated style."—S.P., *The Dark of the Screen*

CLINIC OF STUMBLE (l947) **16mm 16 min. color/sound $35 rental**

"A lovely, comically solemn dance film composed of superimposed images."— Vincent Canby, *New York Times*

"It's an astonishing little dance film because the film and the ballet are indivisible—neither could exist without the other. It's not just a photographed dance. It's an organic work of art."—Joseph Gelmis, *Newsday*

THE POTTED PSALM (l947) **16mm 25 min. b&w/silent $45 rental**

Made with James Broughton.

"That was the greatest film we've ever seen."—a solitary couple at the premiere

THE PETRIFIED DOG (l948) **16mm 18 min. b&w/sound $45 rental**

Scrambled *Alice in Wonderland* with brutiste track. Pièrre Schaeffer (musique concrète) threatened to sue.

"Chases within chases. A mother runs after a child. A man . . . seems to be pursuing himself. A woman who has been nibbling her lipstick through half of the film is pursued by a man. The pursuit of art is represented by a painter daubing at a landscape in an empty frame."—TDOTS

THE LEAD SHOES (1949) **16mm 18 min. b&w/sound $45 rental**

"THE LEAD SHOES issued almost totally without flaw . . . "—Parker Tyler

MR. FRENHOFER AND THE MINOTAUR (1949) **16mm 21 min. b&w/sound $45 rental**

Based on "Le Chef-d'Oeuvre Inconnu", Balzac's Abstract Expressionist parable.

" . . . should be studied by Experimental film-makers in every detail."—Parker Tyler

"We are at the crux of Peterson's genius: his ability to formulate a new perspective and to test its implications."—P. Adams Sitney

MAN IN A BUBBLE (1981) **16mm 15 min. b&w/sound $45 rental**

There is a wild sound in the streets where once bells called men to prayer and choruses chanted in march time to the decibels of an infernal brimstone cacophony from which the damned in a Boschean hell sought refuge in the solitude of the philosopher's egg, the transparent bubble of the alchemical Hermetic vessel. MIAB is a short documentary about personal acoustical space in an age of intolerable noise. Some stuff their ears against the electronic smog. Others wear headphones. A few scream and very few begin to discern in the deafening uproar the emergence of a Tondichtung worthy of the urban primitivism which gives birth to it. The film was shot in Chicago and New York.

"Peterson has always been good on street photography, and the fragmented views of New York and Chicago have a jangling abrasive kick."—J. Hoberman, *The Village Voice*

"I like it enormously; I think it's one of your finest films. The sense of noise, and of the urban environment as *noise*, that pervades it is presented powerfully."—Fred Camper

"I think you've managed one of the happiest most hopeful visions of yr life withOUT one jot of sentimentality to spoil it. The 'dancers'/skaters, each wrapped in his or her own 'bub' is a tough weave of HARD joy . . . Bravo!"—Stan Brakhage

All films also available from the Film-Makers' Cooperative, New York City.

QUINN, Michael

START DAY SONG (1982) **16mm 3 min. color/sound $8 rental**

Red Alert performs their last cover as Blue Shoes: "Startin' the Day With a Song," featuring Jim Allen on drums.

"It was nice to see Peggy Murphy back in Tucson once again over at Nino's. The vivacious and overly energetic brunnette is a bundle of natural speed as she 'pogos', 'mash potatoes' and invents new moves on the spot; all this while singing lead vocals."—*Tucson Newsreal*

"Red Alert is not a Communist Conspiracy. Not even a crew of aspiring anarchists, pyromaniacs or in-home smoke detector salespersons. No, Red Alert is what they call a Fun Group. Not the party animal, drug-busting, hotel-destroying, criminally insane kind of fun band so common in the world of rock 'n' roll living. No, what we're dealing with here is a somewhat more subtle sense of fun. A band with a keen understanding of the simple everyday amusements in this existence."—Jim Magahern, *Phoenix New Times*

Also available from the Film-Makers' Cooperative, New York City.

RALPH RECORDS

THE EVENING'S YOUNG **16mm 3-1/2 min. color/sound $10 rental**

From Switzerland, an avant-garde work using highly sophisticted visual effects, features Yello, that country's leading New Wave Band. Filmmaker Dieter Meier is also a member of the band. This work is a real visual treat.

SONGS FOR SWINGING LARVAE **16mm 6 min. color/sound $10 rental**

A child's perverse fantasy about escaping from his mother becomes reality and then a nightmare in this brilliantly acted and staged film from the creator of HELLO SKINNY and THE RESIDENTS' ONE MINUTE MOVIES. Entertaining and scary. Music is by the band, Renaldo and the Loaf.

EIGHT FILMS BY RALPH RECORDS ***16mm 34 min. color/sound $60 rental***

The above two films plus THIRD REICH AND ROLL, HELLO SKINNY, ONE MINUTE MOVIES, MAN IN THE DARK SEDAN, WHY ARE WE HERE and JINX are contained in this specially priced package. For descriptions of the six additional films please see Canyon Cinema Catalog 5. Please note that all the films are contained on one reel.

RAZUTIS, Al

98.3 KHZ: (BRIDGE AT ELECTRICAL STORM (1966–1973)

16mm 12 min. color/sound $25 rental

A super-8 film shot at 60 mph on a San Francisco bridge is processed through a video synthesizer to produce imagery "inherently

different from film in terms of texture, dynamics and colour." The filmmaker's "testament to the coming of the electrical age" is a brilliant example of a West Coast technology that is changing the language of film.

Award: Grenoble Film Festival, l978.

SEQUELS IN TRANSFIGURED TIME (1976) **16mm 14 min. color/sound $25 rental**

SEQUELS IN TRANSFIGURED TIME is a transformation of footage from Méliès' films and is a tribute to the man who first saw film as a means of traveling to the Moon. SEQUELS . . . presents us first, in silence, with still blue images—abstractions like frost on a winter window. The images suddenly begin to move and we realize that we have been looking at the texture of the emulsion in a frame of a Méliès film. A verbal tribute runs through the film first as a sub-title and secondly as narration. The film is a transformation of Méliès magic by the filmmaker with color and step-printing into a celebration of cinema.

Awards: Ann Arbor Film Festival, 1978; Kent State University Film Festival, 1978; North-West Film & Video Festival (Honorable Mention), 1979.

GHOST: IMAGE (1976–1979) **16mm 11 min. b&w/color/sound $20 rental**

The fourth in a series of VISUAL ESSAYS on the origins of film, GHOST: IMAGE examines image psychology and a poetic tradition that encompasses surrealism, German expressionism, and horror. Utilizing film clips and mirror-image techniques and drawing on the works of Bunuel, Dali, Dulac, Cocteau, Richter, Gance, etc., the film reconstructs the fragmented "imaginary" of the surrealist-horror tradition.

LUMIÈRE'S TRAIN (ARRIVING AT THE STATION (1979–1980)
16mm 9 min. b&w/sound $20 rental

The subject of this film-essay is cinema itself: an apparatus of representation, wherein fact and fiction are recreated. As such, the pro-filmic facts are necessarily drawn from two of cinema's "pioneers": Louis Lumière and Abel Gance, with additional material provided from a Warner Bros. featurette. The exposition and form of the film is closely tied to the tradition of cine-structural poems which foreground the actual materials of the medium (light, dark, form as shadow-projection of the cinematic apparatus). Using alternations between positive and negative, the film chronicles, in a highly kinetic/poetic manner, the coming to life (of the apparatus) and the birth of documentary and narrative fiction forms (complete with disasters). Towards this purpose, an expanding narrative—a play on the title itself, and the shifting conditions of synchronous and asynchronous sound/image are used.

Awards: 20th Ann Arbor Film Festival; Kent State University Film Festival, 1982; Baltimore International Film Festival (Honorable Mention), 1982.

Shown: Canadian Images Festival, 1980; 4th Annual SFAI Film Festival; Oberhausen Film Festival, 1982.

THE WILDWEST SHOW (1980) **16mm 12 min. color/sound $25 rental**

This film retells a "day in the life" of "Television City"—an urban landscape that features the most exaggerated moments of Western history iconically portrayed on large billboards. The main vehicle for the narrative is the game show format, where players attempt to surmise whether the question posed is "True" or "False". We hear declarations of intent ("I'm going to win a thousand dollars . . . ten thousand dollars . . . and have a baby!"), audience reactions, sound effects, urban noise; we witness a visual panorama ("The ten chances . . . ") that includes stunt footage, science fiction, war, atrocity, natural disasters, news and commercial interruptions. This is a portrait of a society and culture totally dominated by audio and visual messages; it is a rendering of the "ideology of misrepresentation", in which meanings are lost, truths are indistinguishable from lies. It is a case of media "as spectacle" using the form of *metalanguage* to convey its meaning. The surface narrative is quite simple: the film begins with night-time subjects (old movies, stunts), by dawn the imagery becomes more violent (race riots, executions), by day we are thrust into war and atrocities, by evening we witness natural disasters, and by night we return again (via war dramas, western movie conflicts) to the original format and a "playoff" question featuring indians and stagecoach. Who has won? Who lost? The players, by now, are incidental (their identities never made clear to begin with). The society itself, one could say, has lost—it has lost the sense of meaning, proportion, authenticity. The film itself poses the final question: "Did America really look like this?"

Awards: 20th Ann Arbor Film Festival; Virginia Commonwealth University Film Festival, 1982.

Shown: 4th Annual SFAI Film Festival, 1982; Oberhausen Film Festival, 1982.

"AMERIKA": A SAMPLER REEL: THE WASTELAND, MOTEL ROW, THE WILDWEST SHOW, A MESSAGE FROM OUR SPONSOR ***16mm 50 min. color/sound $100 rental***

A sampler reel containing four fragments/films from the entire composite feature "AMERIKA".

See photo page 42.

THE WASTELAND AND OTHER STORIES (1976–1979) **14 min.**

THE WASTELAND . . . is perceptual 'relativity' at 60 miles-an-hour . . .

MOTEL ROW (1978) **15 min.**

A MESSAGE FROM OUR SPONSOR (1979) **9 min.**

"The filmmaker presents us with an image of late 20th century image production run wild. Taking his cue from John Berger's analysis of sexism in advertising (WAYS OF SEEING) as well as from the study of cinematic signs and codes, he creates an ironic collage of overt and subliminal messages. 'It sure doesn't close like it used to', a commercial voice at one point tells us about a zipper; perhaps that's because the filmmaker has stuffed in all the missing signifiers, made blatant what advertising implies but never shows. Opposing the 'synchronic signifier' and its timeless world of idealized consumerism is the diachronic signified", a world of becoming, of real people in dialectical conflict who nevertheless are increasingly being defined by the signifiers of a materialistic world economy, which the filmmaker lists as 'sex, violence, truth and lies, and just about anything else that will sell'. (This is the film banned by the Ontario censor board and subsequently deleted by the National Gallery from its 4th Canadian Filmmakers programme without even the shadow of a defense. After a general boycott by the other filmmakers in the programme, the National Gallery reinstated MESSAGE . . .)"—Tony Reif, *Cineworks*

THE WILDWEST SHOW (1980) **5 min.**

All films also available from Canadian Filmmakers Distribution West, Vancouver.

RIMMER, David

AL NEIL: A PORTRAIT (1981) **16mm 40 min. color/sound $80 rental**

"In certain ways, AL NEIL: A PORTRAIT seems to summarize all of David Rimmer's previous work. At the same time, it is quite strikingly different from any film that, to my knowledge, he has made in the past. This possible paradox may be resolved by suggesting that the ostensible subject of the film, jazz musician Al Neil, is the living embodiment of Rimmer's own wide-ranging cerebral explorations. As a result, the filming of this subject, this remarkable human being, has jettisoned Rimmer's work to a new plateau. In this sense, AL NEIL: A PORTRAIT is clearly a landmark, both for Rimmer's filmmaking and for alternative Canadian cinema . . .

"AL NEIL: A PORTRAIT is the most intricate, powerful and personally rewarding film I have seen in years. Unfortunately, this is only a review. A beautifully complex work like this film deserves a full critical response as impassioned and intelligent as the work itself."—Joyce Nelson

Also available from Canadian Filmmakers Distribution Centre.

ROSE, Peter

INCANTATION (1968) **16mm 8-1/2 min. color/sound $20 rental**

Using images of plants, trees, water, the sun and the moon, INCANTATION concerns itself with organic forms and textures, combining its images with a fierce rhythmic intensity so as to suggest a kind of natural force. The film was shot entirely in 8mm according to a pre-arranged, music-like score and then blown up to 16mm using a home-made optical printer. The accompanying sound track, a chant sung by the Whirling Dervishes of Turkey, is breath-based, as is much of the underlying structure of the image, and brings the film into the form of a prayer.

" . . . massive and lovely . . . "—Roger Greenspun, *New York Times*

Shown: Ann Arbor Film Festival; Athens Film Festival; Whitney Museum, NYC; Museum of Modern Art, NYC, circulating collection.

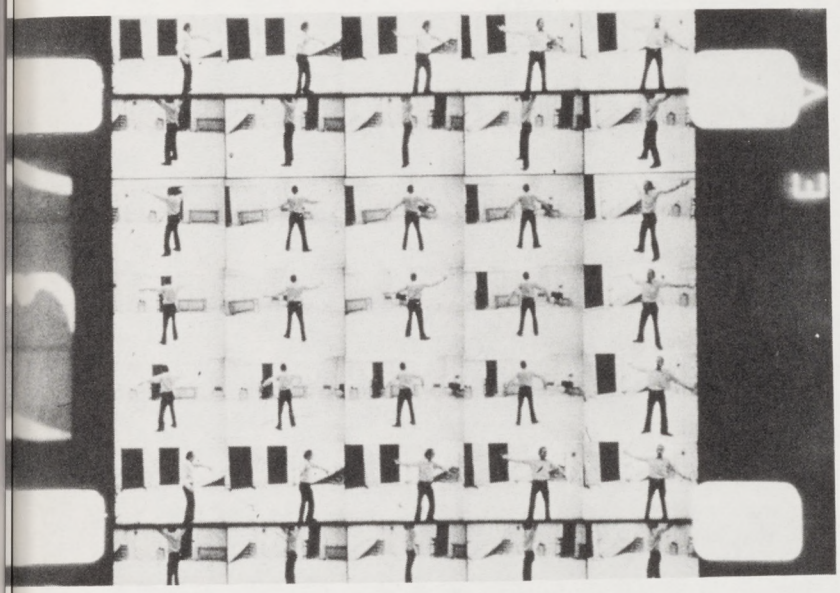
CHAMBERS OF THE FIRE DREAM (1975) **16mm 8 min. color/sound $20 rental**

Originally undertaken as a portrait of Graham Marks and his work in ceramic sculpture, the film evolved into a meditation on the powers of fire, the nature of the creative act, and the vessels, rooms, and chambers wherein certain transformations take place. The film provokes a potency, a mystery, by cinematic and poetic means.

" . . . provocative, surreal meditation . . . "—*Booklist*

" . . . a mysterious, philosophical work [that asserts] the opaque, magical quality of art . . . "—Amos Vogel

Shown: Ann Arbor Film Festival; Athens Film Festival.



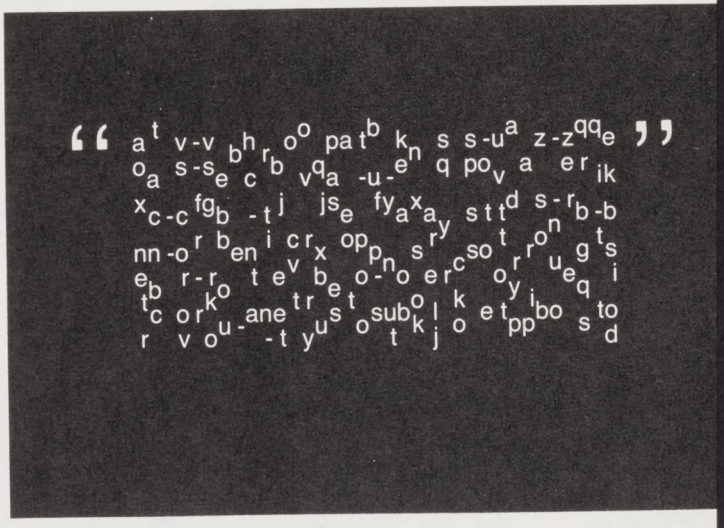
ANALOGIES: STUDIES IN THE MOVEMENT OF TIME
by Peter Rose



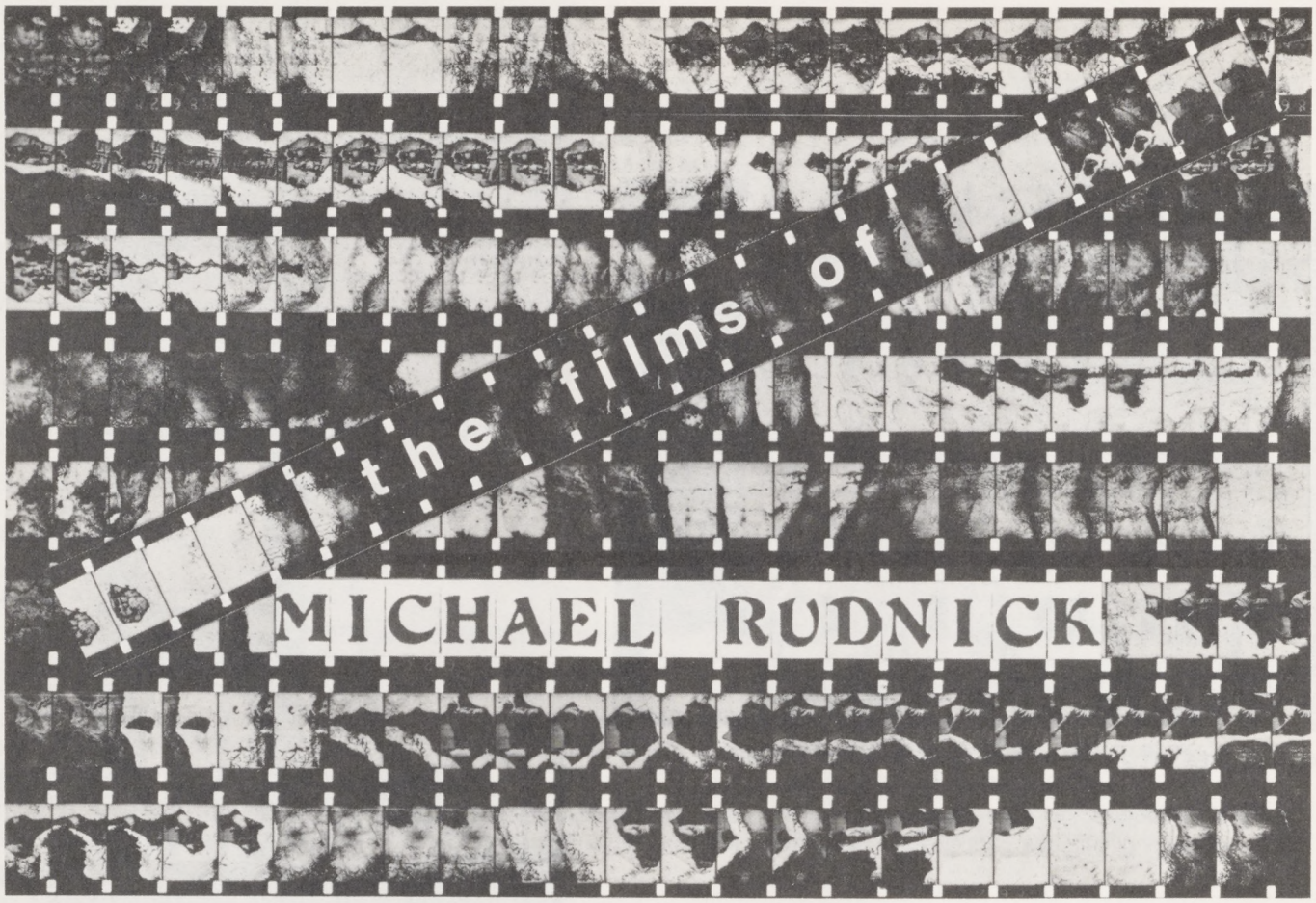
THE MAN WHO COULD NOT SEE FAR ENOUGH
by Peter Rose

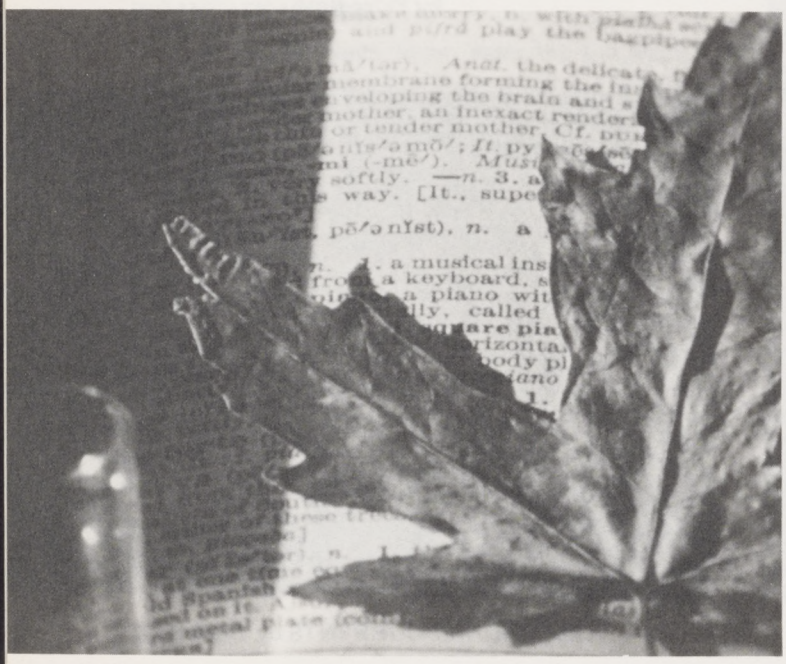


THE MAN WHO COULD NOT SEE FAR ENOUGH
by Peter Rose

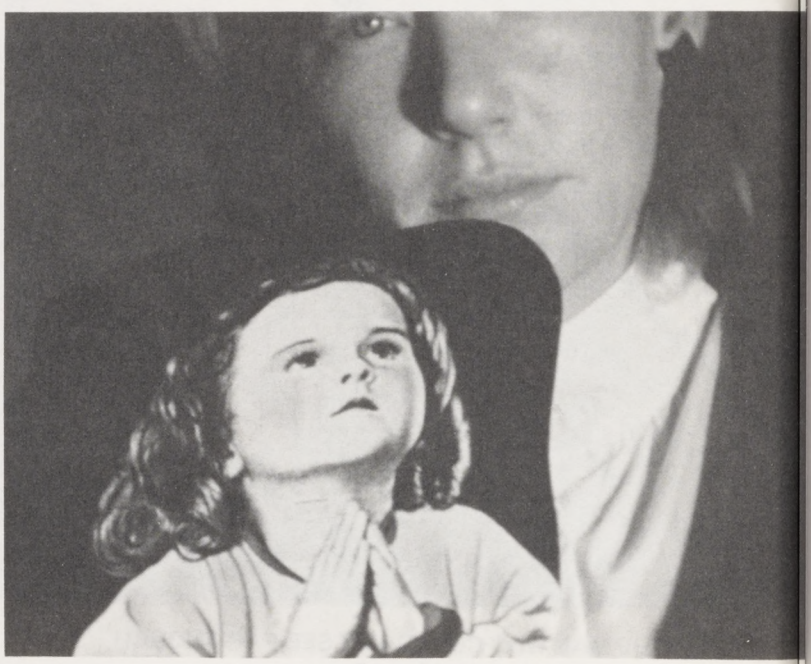


SECONDARY CURRENTS by Peter Rose





DECIDUOUS by Lynn Kirby



PRELUDE by Lynn Kirby

STUDY IN DIACHRONIC MOTION (1975) **16mm 3 min. color/silent** **$l5 rental**

A first experiment in diachronic motion: the simultaneous presentation of an action from several different perspectives in time.

Shown: International Film Seminars; Museum of Modern Art, NYC, circulating collection; Museum of Art, Carnegie Institute, permanent collection.

ANALOGIES: STUDIES IN THE MOVEMENT OF TIME (1977)
16mm 14 min. color/sound **$30 rental**

ANALOGIES uses a variety of multiple screen structures to pose a series of spatial and temporal conceits. The film consists of a series of simple camera movements that are rendered diachronically: several different aspects of the action are shown on the screen at once. By playing with the time delays between these images, new kinds of space, action, gesture, and temporality may be found.

". . . a sensuous piece of visual music . . . staggered imagery in everflowing, Godardian movements, enhanced by sumptuous color and by delayed actions of concentrated rhythmic power."—Amos Vogel

"When Rose fills the screen with twenty-five images, the experience is akin to music. An image ripples across the screen as a theme echoes across the different instruments of a full orchestra, giving way to complicated designs, each image an arabesque in a Persian rug."—Noel Carrol, *Soho Weekly News*

Awards: Ann Arbor Film Festival; Athens Film Festival, 2nd prize; Sinking Creek Film Festival; Atlanta Film and Video Festival, 1st prize; Marin County Film Festival, special jurist prize; Chicago Film Festival, Bronze Hugo; American Film Festival, "Film as Art".

See photo page 47.

THE MAN WHO COULD NOT SEE FAR ENOUGH (1981) **16mm 33 min. color/sound** **$60 rental**

THE MAN WHO . . . examines the act of vision by proposing a number of ways of seeing *into* time and space, using literary, structural, autobiographical, and mythic metaphors to embody a kind of existential journey into the world. Varying in style from parody to elegy to spectacle to confession to a rite of passage, the film incorporates a wide range of material, including a solar eclipse shot off the coast of Africa and a hand-held filmed ascent of the Golden Gate Bridge. Music is, in part, by Ornette Coleman, and the film makes extensive use of multiple-screen structures elaborated in earlier films.

". . . miraculous . . . charged with expectancy . . . his fastidious gaze lends his subjects the color of myth, and they spread in the viewer's mind like a fabulous dream."—Mark Stivers

". . . contrasts optical printing [with] screen imagery as beautifully and poetically as I've seen. The film is all about seeing, about magic and about the relationship between film and the eye."—Owen Shapiro

". . . mixes words and images with strong grace, exploring ways in which vision can overpower us . . . stunning."—P. Anderson

Awards: Festival de la Jeune Cinema, Hyeres, France, 1981, Special Jury Prize; Edinburgh Film Festival, 1981; Baltimore Film Festival, 1982, Director's Prize; Athens Film Festival, 1982, Special Merit Award; Ann Arbor Film Festival; Sinking Creek Film Festival, 1982, 1st prize; Black Maria Film Festival, 1982, 1st prize; American Film Festival, 1982, finalist; Oberhausen Film Festival, 1983; SFAI Film Festival, 1983.

See photo page 47.

SECONDARY CURRENTS (1983) **16mm 18 min. b&w/color/sound** **$30 rental**

A wild romp through the many worlds of language conducted by an improbable narrator who speaks an extended assortment of nonsense; an imageless film in which the shifting relationships between spoken text and subtitled narration constitute a duet for voice, thought, speech, and sound; a satirical discourse on the nature of discourse that mocks its own mode of description while providing thrills, chills, and chuckles galore.

"Prizbah ke no panz fatundo. Elmo cheshkadashi par lo biorn fatooshka! Como cinquema no delamyero sima disi, si cueja filidistro cuamchano mirichi- vasi komino sano dimensia."—M'hidradane Vododook

Awards: Baltimore Film Festival, 1983, 1st prize, experimental; Ann Arbor Film Festival, 1983; Golden Athena, Athens Film Festival, 1983; Oberhausen, Honorable Mention.

See photo page 47.

ROSS, Rock

PARADISE OF THE DAMNED? PT. II (1981) **16mm 3 min. color/sound** **$15 rental**

The "abomination" gains momentum.

VESPUCCILAND, THE GREAT AND FREE (1982) **16mm** **3-1/2 min.** **color/sound** **$15 rental**

A celebration of abandon in the parallel nation.

JUST ANOTHER GIRL (1983) **16mm** **4 min.** **color/sound** **$15 rental**

Designed for a time-capsule.

RETERNITY (1983) **16mm** **5 min.** **color/sound** **$15 rental**

"Where are *you* going to run to, when the H-Bombs start falling from the sky?"

Chosen moments of annihilation.

Music by Ed Jones.

RUDNICK, Michael

See photo page 48.

DELUGION (1982) **16mm** **3-1/2 min.** **color/sound** **$10 rental**

Music by William O'Haire.

Modern-day lemmings are unleashed across the screen in a "stream of unconsciousness".

PANORAMA (1982) **16mm** **12-1/2 min.** **color/sound** **$25 rental**

" . . . all that is, is continuously transforming. A twelve month visual record compressed into l2-1/2 minutes, as seasons collide and day becomes night again and again."—Cathy Phoenix

"The film was not only awesome, it was spacious and light."—Barbara Kossy, *Artweek*

THINKING A VIEW (1982) **16mm** **6 min.** **color/sound** **$12 rental**

Made with Rock Ross.

BOUCHES DU RHONE (1983) **16mm** **5 min.** **color/sound** **$10 rental**

Made with Christina Svane.

Figurines on a postcard of a bullfight are the starting point for an unusual and original dance drama.

GRIDLOCK (1983) **16mm** **2-1/2 min.** **color/silent** **$7.50 rental**

Film as Painting.

NATIVIDAD DE SANTA MONICA (1983) **16mm** **2-1/2 min.** **color/sound** **$7.50 rental**

The Second Coming (a little too late) as witnessed in Southern California.

WAZOO, OISEAU (1983) **16mm** **3-1/2 min.** **color/sound** **$10 rental**

" . . . a gem of a film. It was made using unslit, regular 8mm film, with a strip of 35mm film vertically dividing the 8mm images into two halves; the combined images were then printed onto 16mm film and projected. The overall impression was one of a multiple projection, but it all existed within the parameters of a single reel of film. This structure revealed the multitude of rhythms within the frames, creating a filmic dance."—Barbara Kossy, *Artweek*

YOU WON, YOU LOST (1983) **16mm** **4-1/2 min.** **color/silent** **$10 rental**

The winner loses and the loser wins.

SANDS, Ilene

FOR COLORED MEN WHO'VE HAD ENUF! (1982) **16mm** **5 min.** **b&w/sound** **$25 rental**

FOR COLORED MEN WHO'VE HAD ENUF! is a narrative film from a subjective point of view. The film is also a rebuttal to the Ntozake Shange play *For Colored Girls*, which inferred that black men were the cause of their women considering suicide. My film

takes the position that everyone is ultimately responsible for themselves; and women, just as men, can be the cause of a relationship's breakup. Because black men have been depicted in the media as abusive, immoral, and insensitive, I felt it necessary to allow another view to be seen. FOR COLORED MEN . . . focuses on a man who has been rejected in a relationship, and how this rejection momentarily affects his life. When moments as this occur a body wants to scream, shout, or speak out angrily, coinciding with one's ability to joke and laugh at oneself. Rationality becomes irrationality, and the irrational rational. Nonetheless it all boils down to the moment in time, when one can express. The main character expresses his disenchantment with the breakup of his relationship, and rejects the extremes of the city that parallel his unhappiness.

SAVAGE-LEE, Caroline

PASSED **16mm 3 min. color/silent** **$6 rental**

A syncopated chronicle of a trip to New York. This diary was edited in-camera and the rhythms created by varying shot duration while traveling in trains, cars, or on foot. It is a moving past/passed.

SCHWARTZ, Gary

ANIMUS (1982) **16mm 5 min. color/sound** **$35 rental**

An animated film borrowing from the pre-cinematic imagery of Eadweard Muybridge in a self-referential mode.

"ANIMUS . . . takes us back to those early Edison days, with stills of a man walking and a man sneezing, dating from the time when watching a figure perform any action at all on screen was a rare delight.

"But its maker, Gary Schwartz, has juxtaposed those historical images with very contemporary animation as a comment on how far movie-making has come in the 20th Century."—Richard Freedman, *The Star-Ledger*

Awards: Silver Award for Best Animation, Philadelphia International Film Festival; Cine Eagle Award; Thomas A. Edison Black Maria Film Festival; Wilbert H. Pearson Award, University Film/Video Association; New York Independent Filmmakers Exposition Tour; ASIFA-East; Independent Focus, WNET; Big Muddy Film Festival; FILMEX, Los Angeles; 21st Ann Arbor Film Festival and Tour; Baltimore Film International Film Festival.

See photo page 65.

SEIBERT, Erich

Three films from *The Vowel Movements* (1976–1982)

This six-film, sixty-minute program forms a cartouche of object-documents freighted with representations and rituals based on a kind of cognitive analogue through numeration, which I believe to be the *a priori* heir to future syntactics. They are surface membranes which recognize the primacy of mechanical form in a search for objectivity. Filmic processes which parody the structures of perceived reality with number systems. The film unit approaches "true documentary" as a derivative of earlier forms: architecture, music, kinesics, proxemics. Striving for technical gestalt, each film is a "letter" to replace those of our written language fast getting buried by digital necessity.

AEQUA (1980) **16mm 10 min. color/sound** **$10 rental**

Title from Latin: to level. A 24 cubed expression . . . 24 disparate sight and sound units of 24 squared frames each . . . an equalizing object or relentless regularity.

Award: Ann Arbor Film Festival and Tour, 1977.

UMBRA (1980) **16mm 18 min. color/sound** **$25 rental**

Shot in four states over an 18 month period. Explores the high-velocity burn-out of human ritual transformed by the digital acceleration of modern life . . . at once, travelogue, document, cognitive map, and structural in a effort to economize the filmic process and offer a "reason" for film form . . . includes pixillation, infra red film, slide projection, and narration through a Kurzweil Reading Machine.

Awards: Ann Arbor Film Festival, 1980; First Prize, Big Muddy Film Festival, 1981.

WHY (1982) **16mm 12-1/2 min. color/sound** **$15 rental**

Docu-lingual membrane-mapping in the iconographic shape of a "Y". The symmetry of the structure spreads out from a central neutral zone of bi-pack animation . . . the most "gestalt" articulation of the series.

Awards: Ann Arbor Film Festival, 1982; Athens Film Festival, 1982.

SEMSEL, GEORGE

Special Note: The following film descriptions were incorrectly listed in Canyon Cinema Catalog 5. Listed below is the correct text for these works.

ROSEMARY WAITING **16mm 15 min. b&w/sound** **$15 rental**

Rosemary Semsel, awaiting the birth of Thaddeus Daniel on Aug. 27, 1969, is seen by her husband in series of romantic visuals. In response to his photographic document, she records a letter revealing her thoughts of him and her situation. The result is a strong personal documentary.

Music by Jeff Briggs.

LANDSCAPE **16mm 3 min. color/sound** **$6 rental**

A landscape-portrait of the filmmaker paints itself into its own destruction, an autumnal act of love.

Also available from the Canadian Filmmakers Distribution Centre.

* **16mm 6 min. b&w/sound** **$5 rental**

Hand-painted images by architect Larry Perron are matched with hand-drawn sound by George Semsel.

NONE FILM 1 **16mm 6 min. b&w/silent (18fps)** **$10 rental**

NONE FILM 2 **16mm 7 min. b&w/silent (18fps)** **$10 rental**

The earliest of a series of experiments with the non-camera, abstract film, these films may be viewed without using a projector.

SÈVE, Robert

Born in Dives-sur-Mer, in Normandy, in 1942, Robert Sève is a Strasbourg graduate engineer in Commercial Science and is now director of a data processing firm in Paris. In the field of cinema, he initiated many events such as the *Journées européennes du film libre* held in Strasbourg and Paris in 1965. A self-taught filmmaker, he produced industrial and experimental films, as well as films on art, which earned him many retrospectives, in particular, in Knokke-le-Zoute, in Bordeaux, the Centre Beaubourg, in Paris and the San Francisco Art Institute. His films are used by Christian Metz in his seminar on semiology of the image at the École Pratique des Hautes Études in Paris.

ABS/TRACKS (1959) **16mm 4 min. b&w/sound** **$10 rental**

An Abstract film shot in an oil refinery in 1959.

Music by Jean Paul Dupuis.

ERGOSMA (1961) **16mm 10 min. b&w/sound** **$20 rental**

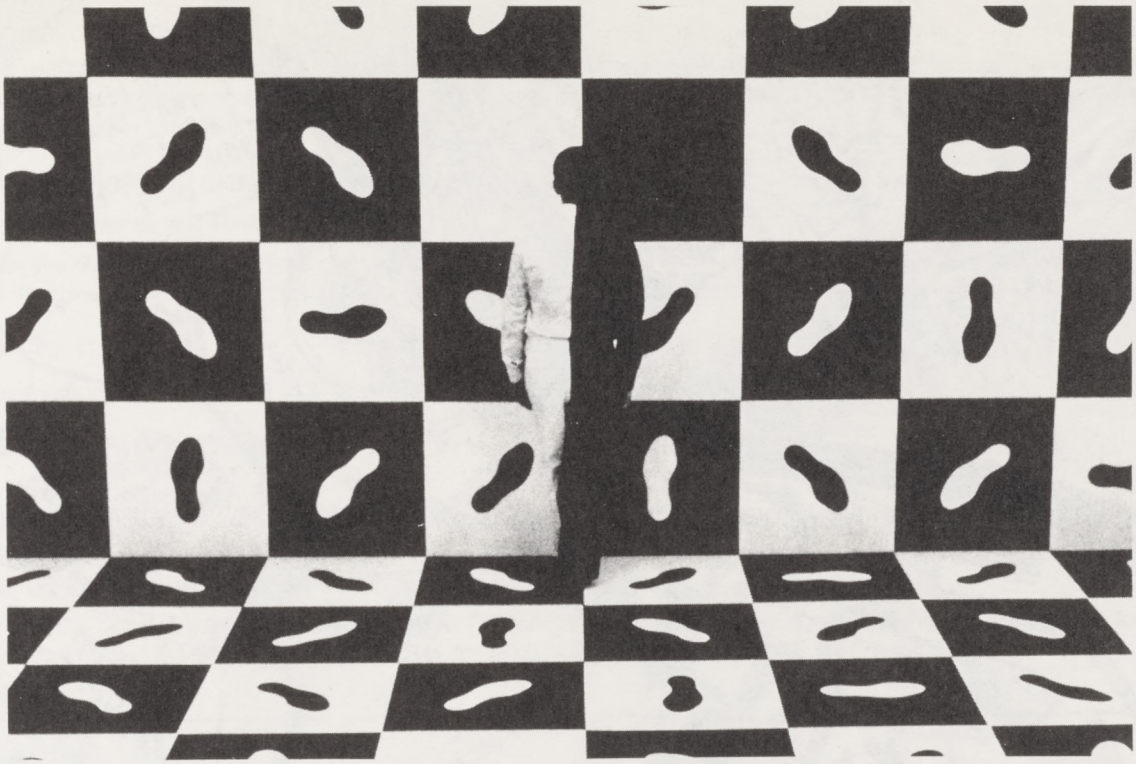
An altered state of mind and a surrealistic film, based on the theme of the separated lovers, impossible love and ecstasy.

WATERLOO MORNE PLAINE (1964–l967) **16mm 7 min. b&w/color/silent** **$15 rental**

House of the 1900's (live stone) . . . the naked granulated and still . . . matter . . . 2 faces (man, woman) who relate to one another . . . aggressive . . . imposing trick, then nothing.

PANTHEON (1965) **16mm 7 min. b&w/sound** **$20 rental**

Shot in 35mm, an anarchistic and surrealistic film that inflames the destructive values of childhood, confronting child games, the church, advertisements, sex, the army, the family, the culture, etc . . .



CHESS by Stuart Sherman



SCOTTY AND STUART by Stuart Sherman



DEAN SNIDER

Illustration: Carrell McCarthy

VACUUM (1967) **16mm 10 min. b&w/sound $20 rental**

Narration by Michael Lonsdale.

From a text mutilated by the way it is read. The filmic repetition of the image and its dissolve to black acting as a reverse and destruction of the cinematic language upon the audience, loss of identification—the closing of the screen, "no exit" back to the uncomfortable "self" in itself and the pulsating hallucination.

MONTAGE EXPERIMENT (1969) **16mm 20 min. b&w/sound $40 rental**

Co-makers: Jean Weber and Pierre Tabouret.

After a collective shot on a simple theme of an aggression in a vacant lot 3 originals were made—one was cut by Robert Sève and the one by Pierre Tabouret was "not made" which in itself is an action as valid as the one by the others.

CLOSE UP (1971) **16mm 19 min. b&w/color/silent $40 rental**

Clinical observation of a normal life to a slow dilution of the self.

IN THE FOOTSTEPS OF DOMINIQUE NOGUEZ IN MADEIRA MADEIRA 1980 (1980)
16mm 9 min. b&w/sound $15 rental

Produced by Robert Sève. Film collective of Robert Sève, Brenda Martin, Giovanni Martedi, Tony Sinden and Bob Fearns.

This film was made in Funchal/Madeira in April 1980 during the 1st Mostra Internationale Du Cinema Experimental organized by Cine Forum du Festival and Omnium Des Cineastes Independant-Paris.

The reason for the being of this film is the "king" of the French critics Dominique Noguez whose presence during the festival was nothing but absent. It is also dedicated to Man Ray for MYSTERY DU CHATEAU DE DE.

SHARITS, Greg

Special Note: Rental proceeds will be used to develop a preservation fund and to make possible the printing of other films by the late artist.

"The late Greg Sharits is another filmmaker whose work deserves to be more widely recognized than it has been. The younger brother of Paul Sharits, Greg Sharits died violently in 1980 and is the second subject of the Collective's 'Not Forgotten'series . . .

"Those films of Sharits that I've seen fall into two categories. Some are home movies whose surfaces have been overlaid with all manner of stenciled patterns, creating jumbles of letters, crude wipes, and strobelike flickers. TRANSFER is the most complex and varied of these, but Sharits' other genre—street films identified only by numbers—are even more impressive. Although hardly documentaries, these percussive, edited-in-camera compositions, superimposing the neon lights and illuminated storefronts of downtown San Francisco with uncanny geometric precision, could only have been shot off-the-cuff with an inconspicuous small-format camera. At once lyrical and rigorous, these meticulously crafted city symphonies are among the most ecstatic avant-garde films I've seen since I began covering the beat . . . "—J. Hoberman, *The Village Voice*

". . . As he had no editing equipment his movie making strategies were limited to a fairly narrow range. The city streets, Chinatown, beer signs, city lights, the interior of his hotel and various reflecting surfaces from which we often get glimpses of the filmmaker camera-at-eye. I think of these images as having a hermetic quality, we never get a facial study of any person. The people are figures in the cityscape. His in-camera editing style is always fast, always keeping a heartbeat rhythm. Post production consisted of removing the flares and splicing together the various camera rolls. These films he then premiered at open screenings before depositing them in Canyon Cinema. Sometimes he gave away his films as presents, always the originals, so there probably are some which are lost forever."—Carmen Vigil, *Program Notes* from the Collective for Living Cinema's "Not Forgotten" Series

CONFIDENTIAL **S8mm 25 min. color/silent (18fps) $37 rental**

UNTITLED #4 **Reg8mm 9 min. color/silent (18fps) $14 rental**

SHARITS, Paul

3RD DEGREE (1982) **16mm 24 min. color/sound $55 rental**

Special thanks to: Mary Ann Bruno (actress); Susan Mann (voice); Robert Franki (simulation of rattlesnake sound); Ken Rowe (sound production assistance); and, Steve Gallagher (visual production and general assistance).

In Part I there is an image of a moving strip of film, showing sequences of a close-up of a match being waved somewhat aggressively in front of a young woman's apprehensive face. The soundtrack: occasional match striking and rattlesnake warnings and the words, "Look, I won't talk." The strip of images flows at varying speeds, sometimes blurring and occasionally slowing and

coming to a stop, whereupon the image/celluloid begins bubbling and burning then pulls away, flowing on and stopping, burning, flowing, etc. The second part is the first part rephotographed; again it's "stop and go"—but here we also see images of burns, which sometimes stop and burn (a sort of second degree burning). In Part III we see the rephotographed image of Part II, which contains Part I, so it is a film of a film of a film (of a film of the original film of the victim being "interrogated" with the match); we see three sets of sprocket holes and images of burns being burned yet again. At the end of 3RD DEGREE we see the film still moving and a kind of stubborn endurance is inferred.

The film is "about" the fragility of the film medium and human vulnerability; both the filmic and the human images resist threat/intimidation/mutilation: the victim is defiant and the film strip also struggles on, both "under fire". It is a somewhat violent drama but it is also an ironically comic work and there is a formal beauty in the destructiveness of the burning film. While the film (from section to section) develops, becomes more visually complex, successively regenerates(as the figurative images degenerate), it nevertheless implies not finality; rather, 3RD DEGREE implies endurability, extension and on-goingness.

SHERMAN, Stuart

FIFTEEN FILMS BY STUART SHERMAN (1978–1982)	***16mm***	***23-1/2 min.***	***b&w/color/silent***	***$60 rental***
GLOBES (1978)	**16mm**	**3 min.**	**b&w/color/silent**	
SCOTTY AND STUART (1978)	**16mm**	**2-1/2 min.**	**b&w/color/silent**	

See photo page 53.

SKATING (1978)	**16mm**	**2 min.**	**b&w/silent**
TREE FILM (1978)	**16 mm**	**1-1/2 min.**	**b&w/silent**
EDWIN (1978)	**16 mm**	**1 min.**	**b&w/silent**
CAMERA/CAGE (1978)	**16mm**	**3 min.**	**b&w/silent**
FLYING (1979)	**16mm**	**1 min.**	**b&w/silent**
BASEBALL/TV (1979)	**16mm**	**1 min.**	**b&w/silent**
FOUNTAIN/CAR (1980)	**16mm**	**1/2 min.**	**b&w/silent**
ROCK/STRING (1980)	**16mm**	**1 min.**	**b&w/silent**
HAND/WATER (1979)	**16mm**	**1-1/2 min.**	**b&w/silent**
PIANO/MUSIC (1979)	**16mm**	**1 min.**	**b&w/silent**
ROLLER COASTER/READING (1979)	**16mm**	**3 min.**	**b&w/silent**
THEATER PIECE (1980)	**16mm**	**1 min.**	**b&w/silent**
CHESS (1982)	**16mm**	**1/2 min**	**b&w/silent**

See photo page 53.

Except for CAMERA/CAGE, PIANO/ MUSIC, and THEATRE PIECE, all of the above films were included in the 1979, 1981, or 1983 Biennial Exhibitions at the Whitney Museum of American Art, New York City.

Stuart Sherman is also a performance artist, who has toured extensively in the U.S. and in Europe. If you are interested in having the filmmaker present his performance works, please contact Canyon Cinema.

"Sherman's movies resemble his one-man shows in their suggestive, rebuslike juxtaposition of gestures and props. There's the same deadpan whimsy, but a greater degree of imagistic freedom . . . All psychodrama ultimately derives from Maya Deren, but Sherman is Deren's heir in even more specific ways. His films make especially clever use of the montage 'creative geography' that she pioneered in AT LAND—although Sherman does so not in the service of creating a dreamlike space so much as a means of

supplying visual jolts and formal analogies. Like Deren, Sherman is an ingenious editor . . . The best of his visual puns have a Magritte-like poetic kick . . . There's a touch of Keaton in Sherman's stolid, off-hand persona."—J. Hoberman, *Artforum*

". . . the tangible deliberateness of the composition of Sherman's films and the economy of his juxtapositions are worked out in a gesture of concision. Through the simplicity, clarity, and brevity of the images an acute sense of elegance and rightness is created. Like riddles jokes, koan and paradoxes, Sherman's films operate on this edge of sense, in a world of wonder."—Sally Banes, *Millennium Film Journal*

All film also available from the Film-Makers' Cooperative, New York City.

SNIDER, Dean

See photo page 54.

BORED MEMBERS (1981) — **16mm** — **2-1/2 min.** — **color/sound** — **$6 rental**

Anticipation for failure of good even when evil men do nothing.

YOU CAN SEE (1981) — **16mm** — **4 min.** — **color/sound** — **$9 rental**

My tribute to Los Angeles, from Dragnet to the Manson Family.

BLOTCHER FILM (1982) — **16mm** — **1-1/2 min.** — **color/sound** — **$3 rental**

"The Blotcher" could puke in your pocket, and you would not notice until later.

ISH & VINNY (1982) — **16mm** — **1-1/2 min.** — **b&w/sound** — **$3 rental**

Ish once replied, "Jeeezus Christ, lady, how the hell should I know? I'm the least informed person in Wauwatosa", while Vinny practiced his "violence".

LEARNING ABOUT OUR BODIES (1982) — **16mm** — **9 min.** — **color/sound** — **$15 rental**

An educational film from blow jobs to pop tarts (or is it the other way around?).

A LITTLE POEM FOR WEDNESDAY (1982) — **16mm** — **2 min.** — **b&w/sound** — **$5 rental**

In response to a friend's note.

PREFERRED PIECE (1982) — **16mm** — **2 min.** — **color/sound** — **$5 rental**

Tension in the center area.

ROCK FALLS, MUD SLIDES (1982) — **16mm** — **3 min.** — **color/sound** — **$6 rental**

A sign of the inevitability of nuclear materials.

THREE VARIATIONS (1982) — **16mm** — **7 min.** — **color/sound** — **$15 rental**

Music by William O'Haire. For Mark & Marian.

THE SOFT WHITE UNDERBELLY (1982) — **16mm** — **3 min.** — **color/sound** — **$6 rental**

Words by Janis, belly by Dean.

SOMEBODY ELSE'S MOVIE (1982) — **16mm** — **4 min.** — **color/sound** — **$6 rental**

Where do these things come from?

WAR GAMING SOCIETY (1982) — **16mm** — **7 min.** — **color/sound** — **$12 rental**

They liked it in Texas.

WHERE'S BETTY (1982) — **16mm** — **6 min.** — **color/sound** — **$12 rental**

My most embarrassing film.

ZEBO (1982) — **16mm** — **1-1/2 min.** — **b&w/sound** — **$3 rental**

Saying goodbye to my dog; *he* more faithful than *me*.

EDITED FOR TELEVISION (l983) 16mm 2 min. color/sound $6 rental

Heavy breathing at home with Michael & Helen.

IT'S O.K. (1983) 16mm 4 min. color/sound $12 rental

Multiple image footage by Dominic Angerame.

MARRIAGE (1983) 16mm 10 min. b&w/sound $15 rental

For my dearest friends Dominic and Susan.

KEEP A STIFF UPPER CLIT (1983) 16mm 4 min. color/sound $12 rental

A song for Carrell.

THE TRIUMPH OF MAN (1983) 16mm 6 min. color/sound $15 rental

Race-ism, Fasc-ism, any-ism.

WHAT GOES ON (1983) 16mm 8 min. color/sound $15 rental

A kick in the ass for someone special.

Special thanks to Rock Ross for titles and subtitles for all of the above films.

SNOW, Michael

SO IS THIS 16mm 45 min. b&w/silent $60 rental

". . . SO IS THIS parlays an elegantly simple concept into an unpredictable, cumulatively rich experience.

"The film is a text in which each shot is a single word, tightly-framed white letters against a black background. Compared to Snow's recent epics, RAMEAU'S NEPHEW and last year's PRESENTS, it seems almost a throwaway but it's also the most satisfying film he's made in a decade . . .

"With formalist belligerence, SO IS THIS threatens to make its viewers 'laugh cry and change society,' even promising to get 'confessional.' Although the film does reflect Snow's personality—his Canadian-ness, preference for humor over irony, obsession with art world chronology (who did what first)—its only confession is the tacit acknowledgment that he's sensitive to criticism. Snow takes full advantage of his film's system of discourse to twit restless audiences, the grotesquely prudish Ontario Board of Censors, academic cinesemiologists, and those who objected to PRESENTS. A lot of this is pretty funny but SO IS THIS is more than a series of gags. Snow manages to defamiliarize both film and language, creating a kind of moving concrete poetry while a throwing a monkey wrench into a theoretical debate (is film a language?) that has been going on sporadically for 60 years.

"Still, heady as it is (and schematic as it may sound), SO IS THIS confounds the academically fashionable notion of 'unpleasure.' When Snow repeats his sentences in various tempos, or shows a film of the film at high speed, or lets end flares flicker randomly over the image, he creates a visual dynamo that loses nothing in motion for its absence of pictures. If you let it, Snow's film stretches your definition of what film is—that's cinema and SO IS THIS."—J. Hoberman, *The Village Voice*

STERNE, Mark

I CAME TO PET THE DUCKS (1981) 16mm 4 min. color/sound $10 rental

A reaction to political assassinations and their cover-ups.

ASPIRIN (1982) 16mm 6 min. color/sound $10 rental

Animation. "Steel drums, go to jail."

BENEATH THE PLANET OF THE ROLLER-SKATING BEES (1982) 16mm 5 min. color/sound $10 rental

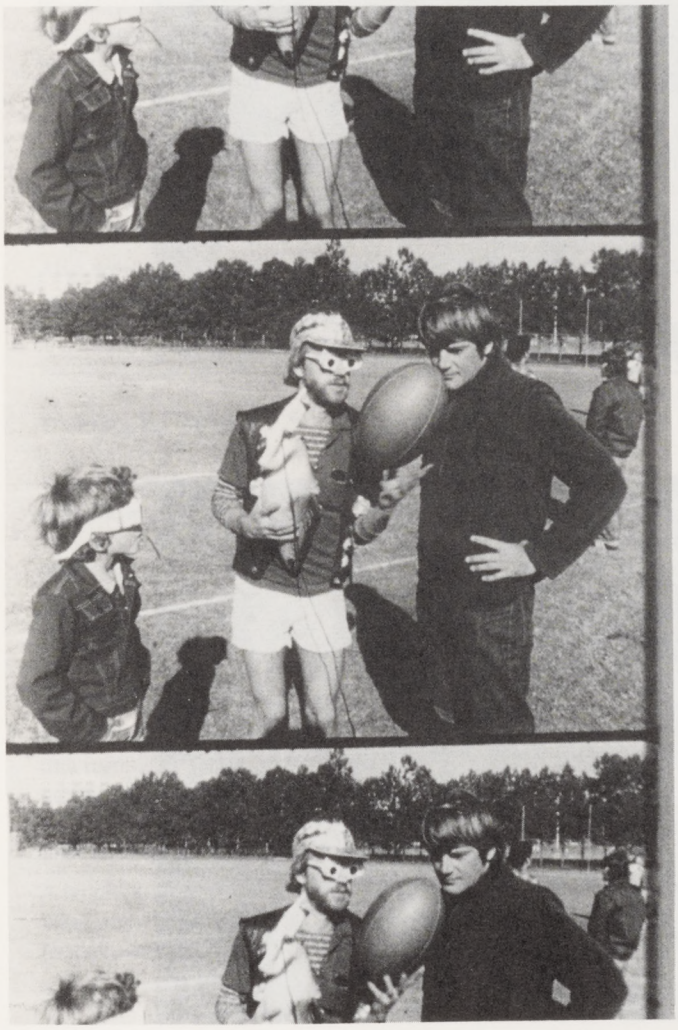
A film about a place.

LIVE BETTER ELECTRICALLY (1982) 16mm 3 min. color/b&w/sound $6 rental

Live better electrically.



EXCESS, BLACK NOISE, AND FAST MOVING PICTURES
by Tyler Turkle



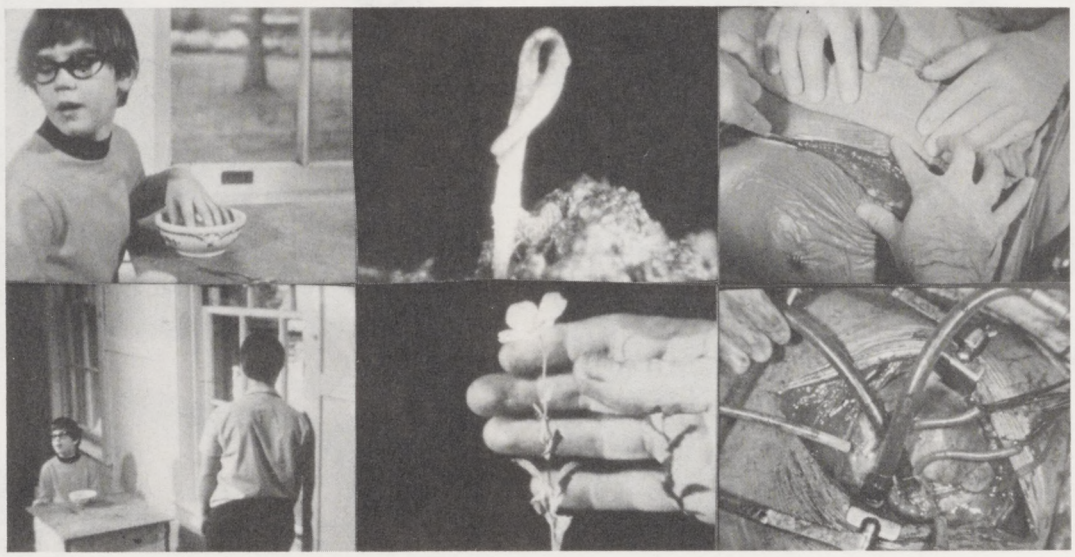
CUT by Tyler Turkle



LINCOLN LOGS FOR JESUS by Tyler Turkle



ALONG THE WAY by Michael Wallin



DECODINGS by Michael Wallin

SICK TRANSIT EX MACHINA (1982) **16mm 6-1/2 min. color/sound** **$10 rental**

A rambling history of transportation.

STOOKEY, Jeff

ROCK PAINTINGS AND FOLKLORE OF THE OKANOGAN (1981)
16mm 15 min. color/sound **$25 rental**

After an introduction to the rock paintings, this film seeks to suggest links with the local folklore as a means of interpreting the paintings. Two folktales are told in the native dialect by local Indians with an accompanying English translation. One tale is surprisingly reminiscent of the Uncle Remus story about Brer Rabbit and the briar patch, the other is a creation myth featuring Coyote. The telling of these stories is intercut with rock painting images to suggest possible interpretations. The final sequence shows the problems of vandalism and makes a poignant plea to save a rich and valuable heritage.

TOUGAS, Kirk

THE POLITICS OF PERCEPTION (1973) **16mm 33 min. color/sound** **$60 rental**

Following an introduction which establishes the social context of the film, THE POLITICS OF PERCEPTION presents a one-minute promotional film advertising a popular Hollywood thriller. This section then repeats itself: a print is generated from the one-minute segment, then a print from the print, and so on as the image and sound slowly disintegrate with each new cycle until the visual and sound information have completely evolved to white light and white noise.

Investigation of the human relationship with technological systems, information environment, entropy/negentropy . . . Investigation of current techniques of image-distributed reality . . . Investigation of conditioned-response recognition of images and conditioned-requirements of order and comprehensibility . . . Investigation of possible evolutions of consciousness with respect to our perceptions.

"The most original film from the Northwest area, THE POLITICS OF PERCEPTION explores conceptually the paradoxes of communication and the very nature of film itself, processing from movie reality to its utter abstraction. A maddeningly stimulating work."—James Broughton, Juror, Bellevue Film Festival

Awards: 11th Paris Biennale of Modern Art; 7th Annual Bellevue Film Festival.

Also available from the Canadian Filmmakers Distribution Center, Toronto and Vancouver.

See photo page 42.

TURKLE, Tyler

"The central idea of Turkle's interview films involves getting around the images that block perception. The film tricks the images or somehow pushes them toward a deliberate self-consciousness, while simultaneously encouraging their chance or found condition. The processes of chance and deliberation combine to produce works of gentle beauty and profound, acerbic wit. Altogether the effects of these films is that of sentiment moved to the power of scrutiny."—Richard Milazzo, *Artmode*

The following six films constitute a body of "interviews" begun in 1973 and completed in 1981. Although they are not serial in content the films should be shown in chronological order when screened as a group.

WALK THAT DOG (1974) **16mm 16 min. b&w/sound** **$20 rental**

A chance meeting between the artist, ten young boys, and a yoyo champion in a drug store parking lot provides the substance for this rambling and anarchic filmed interview that at once parodies "man on the street" television interviews while introducing and sustaining an unusual but deliberate vérité technique on its own.

OBSERVEILLANCE (1975) **16mm 3 min. color/sound** **$8 rental**

A lyrical tour guide takes the viewer on a trip down the Wakulla River in North Florida. Although the camera remains relentlessly fixed on him, his vivid, near-musical descriptions of Southern flora, fauna, and wildlife gives a better view of things than total visual mobility could ever allow.

CUT (1976) **16mm 4 min. b&w/sound $10 rental**

A peculiar homage to the things that go wrong, this film is purportedly about rugby. The self-explanatory title for this jumpy "documentary" is less concerned with the filmed subject (the game, the field, the players) than a comic editing style and the complete acknowledgement given to the technical aspect of gathering and manipulating raw footage.

See photo page 59.

A QUIET AFTERNOON WITH STRANGERS (1977) **16mm 9 min. b&w/silent $10 rental**

"A 'silent' interview, QUIET AFTERNOON is the most strange and moving of Turkle's films, documenting the year-round garage sale of an eccentric, elderly Ohio couple. The omission of sound and the focused, grainy attention of their legacy of bric-a-brac, discarded appliances and collected curiosities adds greatly to the film's ultimate emotional effect."—Frank Young, *Florida Flambeau*

LINCOLN LOGS FOR JESUS (1978) **16mm 5 min. b&w/sound $10 rental**

"Playing on all of Tyler Turkle's previous interview films, accelerating and violating their stylistics, LINCOLN LOGS FOR JESUS is a nearly Cubist look at the world. A fast paced consumer jaunt, almost ritual in nature, winds its way through flashes, repetition, swift cuts and the reverse switch for an edgy, jarring continuity."—Steve Dollar, Media X

See photo page 59.

EXCESS, BLACK NOISE, AND FAST MOVING PICTURES (1981)
16mm 1 min. color/sound $5 rental

Seventy seconds of furiously energetic filmmaking in which all of the possible pauses in visual and aural activity have been removed. What is left when all of the fat has been trimmed? Monkeys with diamond studded collars, killer fish and a parade of incongruous images, statements, questions and answers guided to an exciting climax by a storefront dummy who takes over the interviewing chores midway through the film.

Shown: Herbert F. Johnson Museum, Cornell University; New Orleans Museum of Art; Fort Worth Art Museum; San Francisco Museum of Modern Art.

See photo page 59.

Special Note: All six films may be rented for the price of $50.

All films also available from the Film-Makers' Cooperative, New York City, on one reel only.

UNGERER, Walter

THE TASMANIAN DEVIL **16mm 20 min. b&w/sound $15 rental**

A documentary film in cinema vérité style about a roadster auto (THE TASMANIAN DEVIL) built for drag racing, and the men who built the machine.

OOBIELAND

INTRODUCTION TO OOBIELAND (PART ONE) **16mm 10 min. color/sound $20 rental**

Using hand-painted film, animation and an inventive soundtrack, INTRODUCTION TO OOBIELAND is an exploration of gateways: a repeated series of movements from the familiar and safe to the the unknown and dangerous. Cycles are left incomplete. Chases are never consumated; the day ends with no promise of rebirth. In this way the film touches on our oldest instincts, leaving us saddened and scared by the knowledge of a world that will never know freedom through the completion of action; safety through the sanctification of place.

UBI EST TERRAM OOBIAE? (PART TWO) **16mm 5 min. color/sound $15 rental**

The Princess of Oobieland is interviewed in a television studio in New York City. Her responses, sometimes only barely discernible over the whir and clang of obscure machinery, are testimony to the closing of those gateways which we encountered in Part One.

THE TERRIBLE MOTHER (PART FOUR) **16mm 24 min. color/sound $30 rental**

In the kitchen of a farmhouse in Vermont four people come to sit around a table. The silence of solstice holds them together. Before a ritualized meal they each tell a story. Their stories are ominous, yet, as in Part One, they are incomplete. Earlier, the Terrible Mother has passed on her powers to a young woman. At the close of the film this young woman enters the farmhouse and with final simplicity restores the old order.

EPILOGUE TO OOBIELAND (PART FIVE) **16mm 1 min. color/sound $5 rental**

An animated lion appears to end the cycle: roaring three times it devours a goat, then a wolf, yet remains innocent and wild.

"From the several films I have seen (particularly SOLSTICE and THE TERRIBLE MOTHER), Walter Ungerer comes across to me as an extraordinarily gifted, enigmatic, individual film-artist, with a fine visual compositional sense, a mature intellectual literary component, a sure control of his medium, and an uncanny knack of investing the most ordinary setting and circumstances with a more than natural reality in the service of saying something subtle but important about human life."—Edgar Daniels, *Filmmakers Newsletter*

VARELA, Willie

6 FILMS: COLORED RAIN, EMERGING FIGURE, TV PLAYLAND, A NEON CRESCENT, GHOST TOWN 1974, BENT LIGHT (1974–1975)
S8mm 20 min. color/silent (18fps) $40 rental

A series of spontaneously-made films that range from hand-painted, chemically treated films to light studies to night studies of neon stars in El Paso, Texas.

SOUTHWESTERN DIARIES (1977) **S8mm 12 min. color/silent (18fps) $25 rental**

Three short diary films about downtown El Paso, Notes on Concordia Cemetery, and Notes on the Canutillo Cemetery.

ALBUQUERQUE DIARY (1978) **S8mm 7 min. color/silent (18fps) $15 rental**

A short diary film shot in Albuquerque, New Mexico, with Stan Brakhage holding forth in a motel room.

TWO ROLLS (1978) **16mm 2 min. color/silent $5 rental**

Two 25-ft. rolls of color film, unslit 8mm, with color and contrasting, backwards and upside-down movements being the primary image elements.

MOON TRILOGY: MOONDANCE I & II, REACHING FOR THE MOON (1974–1979)
12 min. S8mm b&w/color/silent (18fps) $25 rental

"Willie Varela managed the finest dance with the moon I've seen on film since Marie Menken's MOONPLAY. His sense of timing is unique, but (like hers) is vital—informed by eye-walls . . . and the visible 'speech' of that which film makes possible."—Stan Brakhage

3 FILMS: GREEN LIGHT, BECKY'S EYE, LEAVES OF GLASS (1974–1979)
S8mm 12 min. color/silent (18fps) $25 rental

"GREEN LIGHT is a little masterpiece, almost perfectly composed of its elf search, withIN light, along the lines of its 'melody'—the tones, in 'key' of green. There's really very little more I can say . . . it is so much itself! Oh, yes, but I'm sure one could diagnose the 'harmonics' of it endlessly, and find perfections there with, because it feels so much of a piece, as fine music is. So . . . and so THAT, the academician would say. Etcetera."—Stan Brakhage

"LEAVES OF GLASS is a lovely, layered film poem which contrasts fragile, delicately patterned leaves with the permanency of more solid structures like the trees which stand as Druid priests against the wind."—Linda Gross, *Los Angeles Times*

4 FILMS: APRIL 1977, NOVEMBER 1978, MARCH 1979, MAY DIARY 1979: EMULSION UP (1977–1979)
S8mm 15 min. color/silent (18fps) $30 rental

Four short films following the path of light as it weaves its way across a familiar landscape during certain months.

CIRCUS SKETCHES (1979) **S8mm 7 min. color/silent (18fps) $15 rental**

An attempt to recapture childhood memories. Ultimately, a loving study of circus women.

SAN FRANCISCO DIARY (1979) **S8mm 15 min. color/silent (18fps) $30 rental**

Doesn't it ever stop raining around here? Jesus Christ!!!

3 FILMS: KURT KREN, STAN AND JANE BRAKHAGE, PORTRAIT OF BECKY (1979–1980)
S8mm 12 min. color/silent (18fps) $25 rental

Three portrait films of various friends as seen in different environments. Kurt Kren photographed in an old Mexican cemetery in El

Paso. Stan and Jane Brakhage photographed in Juarez, Mexico. And my better half, Becky, seen against a window drying her hair, as a shadow presence, in a candle-lit room, in the forest, and in a motel room.

CACTUS DIARIES 3 & 4 (1980) **S8mm 20 min. color/silent (18fps) $40 rental**

Diaries of light and life and longing in El Paso, Texas.

JUAREZ DIARY (1980) **S8mm 10 min. color/silent (18fps) $20 rental**

A diary film of a large border town, Juarez, with cameo appearances by video/performance artist Pat Clancy and Italian filmmakers Yervant Gianikian and Angela Ricci Lucchi.

2 FILMS: UNTITLED SUPER 8 FILMS & SKETCHES (1980)
S8mm 15 min. color/silent (18fps) $30 rental

A series of brief, lively little moments collected on one reel.

FETISH FOOTAGE (1981) **S8mm 12 min. b&w/silent (18fps) $25 rental**

" . . . FETISH FOOTAGE elongates, through three-frames-per-second rephotography, excerpts from a black and white stag film. In his original material, purchased for fifty cents the day before El Paso closed down its porno shops, two women undress each other. The extension of time resulting from Varela's stretching and manipulation depicts an event which is all foreplay and no consummation. Formal considerations aside, Varela may have made a film whose power to titillate goes beyond the original maker's intended male audience—a decelerated reconsideration of presexual activity at an exquisite pace more in tune with the documented preferences of many, if not most, women."—Janis Crystal Lipzin, *Artweek*

5 FILMS: EXPLORATORIUM, SHADOW OF DOUBT, ANYWHERE IS PARADISE, SPRING REEL, THE LAST LOOK (1981) **S8mm 12 min. b&w/color/silent (18fps) $25 rental**

"He [Varela] succeeds best when he introduces unexpected juxtapositions to dispel the overall homogeneity, as in SPRING REEL where a cartoon and a woman with a towel-turban interrupt a frenzy of hot (red, orange, yellow) color fields. His observations are not used as occasions for metaphoric allusions but as direct assertions, and so recall Menken more often than Brakhage, to whom is more frequently linked."—Janis Crystal Lipzin, *Artweek*

LIGHT JOURNALS 1-5 (1981) **16mm 20 min. color/silent (18fps) $40 rental**

A series of catalogs of light, "light journals" if you will, dealing with everyday, ordinary realities in such a way that the surrounding light becomes tactile and intimately expressive.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

LIGHT JOURNALS 6-10 (1981) **16mm 15 min. color/silent (18fps) $30 rental**

A continuation of the first 5 LIGHT JOURNALS, with the films becoming progressively darker.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

4 FILMS: FATHER'S DAY, EKTACHROME MOON, ROMANCE NOVEL, & UNTITLED (1982)
S8mm 14 min. color/silent (18fps) $30 rental

FATHER'S DAY is a document of a family celebration in a suburban backyard; EKTACHROME MOON is a straightforward moon study; ROMANCE NOVEL restricts itself to material shot in a San Antonio motel room and an apartment in El Paso; UNTITLED is a light study of surfaces and shapes and colors, ending with a silhouette shot of a woman's mouth.

TALKING HEADS/WAR OF THE WORLDS (1982) **S8mm 7 min. b&w/color/silent (24fps) $15 rental**

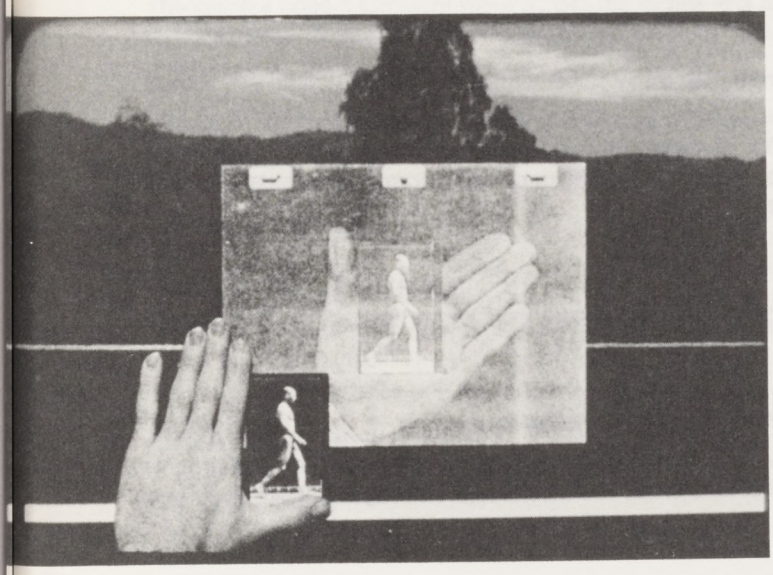
David Byrne of the Talking Heads seen as alien being by a confused and frightened military-industrial complex bent on eradicating unscheduled theologies.

3 FILMS: RECUERDOS DE FLORES MUERTAS, FOREST LAWN, IN THE FLESH (1982)
S8mm 15 min. b&w/color/sound (18fps) $30 rental

RECUERDOS . . . is a sync-sound study of Concordia Cemetery in El Paso; FOREST LAWN probes the Mystery of the Great White Father; and IN THE FLESH proves that a big toe can be sexy.



BADWATER NEXT RIGHT by Jacalyn L. White



ANIMUS by Gary Schwartz



Photo: Becky Varela

Filmmaker Willie Varela

2 FILMS: ZERO AGE & THE CUBE (1982) **S8mm 10 min. color/silent (18fps) $20 rental**

ZERO AGE centering on tensions between formal, somber beauty of death's markings and, on the "other side", the coming to grips with spiritual presence of beings decaying beneath one's feet. THE CUBE presents itself as a puzzle, a game dealing with logical progression and intuitive stops and starts.

NO LEFT TURN (1983) **S8mm 25 min. color/silent (18fps) $50 rental**

NO LEFT TURN is my first "real" San Francisco film since moving here in July of 1982. It is a film that delights in the light, the people, the strange twists and turns that confront a transplanted Texan at every turn. In fact, the title alludes, in a wryly humorous way, to the somewhat circuitous manner in which many things are approached here in the city. Let's face it: San Francisco is a gigantic pain in the ass—and an exciting place to be.

2 FILMS: ROLLERSKATERS & LAND'S END (1983) **S8mm 7 min. color/silent (18fps) $15 rental**

ROLLERSKATERS is one-take, 3-1/2 minute film on the rollerskaters, strollers, skateboarders, and people-watchers that populate Golden Gate Park on weekends. LAND'S END is a shot-on-the-spot personal document of the place where the land meets the sea, where the water roars, where trees have been bent by the wind, and where seagulls struggle to take flight.

WALLACE, Marian

CRAYFISH OF DOOM (1982) **16mm 6 min. color/sound $10 rental**

WALLIN, Michael

ALONG THE WAY (1983) **16mm 20 min. color/sound $30 rental**

A visual journal or diary, an experimental "travelogue", where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually regenerate interest and belie expectation. The intent is to communicate the essential quality of "place", which is always an amalgam of the visual and the emotional. Filmed over a period of eighteen months at the following locations: Sea Ranch (northern California coast); Angel Island (San Francisco Bay); Mendocino, California; Lake Tahoe; San Francisco (eclipse of the Moon); Negril, Jamaica; and rural Maryland (Scientist's Cliffs and Port Republic). Further adventures in the 'topological cinema' . . .

"Things are as they are—they are not like anything."—Robert Creeley

"No ideas but in things."—William Carlos Williams

"We've traveled on together/Through dark and sunny days/And may we always be together/Just my Lord and I along the way."—"Along The Way" (John Duffey), as recorded by the Country Gentlemen

See photo page 60.

DECODINGS (1983) **16mm 10 min. b&w/sound $15 rental**

Human behavior, rituals and customs, and learning processes are *encoded* in its media records—film amongst them. Isolating gesture and incident and re-combining images can result in a *decoding* of these processed, rigidified messages. Consequently, new meanings may arise, new messages emerge . . . A "collage" or "found footage" film drawing from older educational and scientific films, newsreels, and documentaries for its source material.

See photo page 60.

WALSH, Jack

NUDE STUDY (1983) **16mm 1-1/2 min. b&w/sound $5 rental**

NUDE STUDY is a sensitive portrayal using various tonalities of a male nude. The film explores light, texture and graphic configurations. Deconstruction of the model is explored by the use of Eisensteinian metric montage, mixing total body pans with extreme close-up fragments of the model.

WATUSSI ENTERPRISES

IF I COULD DO IT ALL OVER AGAIN, I'D DO IT ALL OVER YOU (1982)
16mm 33 min. color/sound $66 rental

Filmed by Guido Mina for Watussi Enterprises, Inc.; starring Atila and Lisa Jane Persky.

Says Stenie Arencibia of Watussi Enterprises: "It's time to replace the older directors who have nothing left to say. We have done so with Guido Mina who has a filmic style which gives glimpses of contemporary society with no pretension to influence the audience for or against it. He is a rare case of intellectual purity.

Guido Mina's first approach to cinema dates back to 1970 [in Italy], when at the age of 10 he made an educational documentary against cigarette smoking . . . In 1980 Guido Mina came to Los Angeles . . . He dropped out of the Cinema Department [at U.S.C.] because of the stagnancy and anachronism of both the professors and the students. Outside of the university he developed the film manifesto 'Fictitious Realism' as a theoretical basis for his cinematic works . . . His first American film, IF I COULD DO IT ALL OVER AGAIN, I'D DO IT ALL OVER YOU, premiered at the 1982 Berlin International Film Festival.

. . . Even if some of the situations may seem unreal, many of them have taken place in real life. This explains the success that the film meets, particularly among the youth that can easily identify with the characters and the story.

WHITE, Jacalyn L.

FOOTSTEPS (1977) **16mm 3 min. b&w/sound $5 rental**

The film juxtaposes three elements—a man, a girl and footsteps to create a filmic reality.

RADIATION (1977) **16mm 5 min. b&w/sound $10 rental**

Exploding orgasms or marching soldiers? The simplicity of the image leaves the door open for many interpretations.

IN MOTHER'S WAY (1981) **S8mm 32 min. color/sound (24fps) $45 rental**

I tell my side of the mother-daughter story which has changed dramatically since my father's death. The emotion is raw, embarrassing and honest. The movie ends but "I think it will go on."

Awards: 1st prize, experimental, Toronto Super-8 Film Festival, 1982; 2nd prize, SFAI Film Festival, 1982.

LAST GASP (1981) **S8mm 18 min. color/sound (mag.) $25 rental**

A dusk till dawn document of the dying gasps of my beloved Kodak Supermatic 200.

BADWATER NEXT RIGHT (1982) **S8mm 10 min. color/sound (24fps) $20 rental**

The camera rides a turbulent wave across the inches and miles of an ancient lake that is Death Valley. By contrasting this vast valley's natural beauty with the monotonous sounds of shower water, the film makes a political statement—badwater next right.

Award: SFAI Film Festival, 1983.

See photo page 65.

WHITESIDE, Tom

FULL FRAME THREE (1982) **16mm 6 min. color/silent $10 rental**

A hand-tint version of FULL FRAME ONE, also a completely new film.

ZDRAVIČ, Andre

VSI SVETI (1982) **16mm 5 min. color/silent $15 rental**

ZEROX DREAMFLESH

BATRAP (1982) **S8mm 10 min. color/sound (24fps) $11 rental**

getting older by the . . . gasp . . . robin chokes into the phone. The batman does not recount dreams. Its easy for Robin to lose clarity, seek the cure. Original dream original music. Little smoke? so thats it . . . my mother always rushing to the bathroom all that heavy makeup. Come with me Robin, gonna teach you right from good and bad from wrong. "The whole world is Vietnam—don't you be a Thai village."

Shown: Tokyo Film Festival, 1983.

THE BLACK CAT (1983) **S8mm 20 min. color/sound (24fps) $18 rental**

"Miss batrap? Better catch catrap. Poelaughs and ratcalls. A black adaptation. The man and the cat and everybody knows what he's been through. Hot and mysterious, dancing cheek to street."

Shown: Tokyo Film Festival, 1983.

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